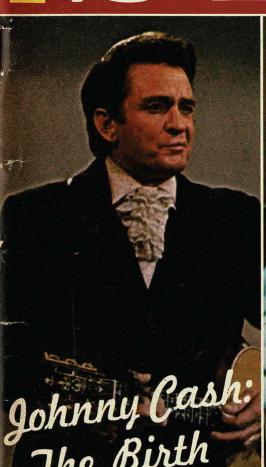
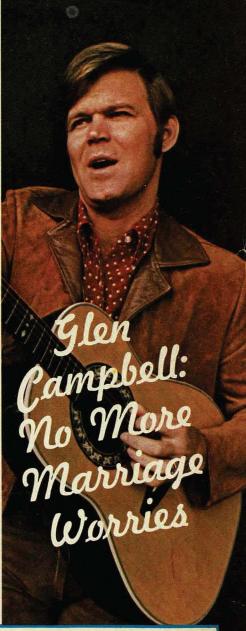
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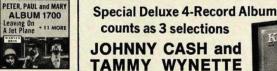
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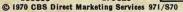
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COUNTRY-WESTERN STARS NOVEMBER 1970 VOLUME 1 NUMBER 6

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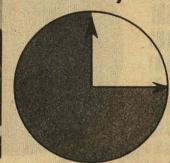
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Doctor develops home treatment that

RINSES AWAY BLACKHEADS **HELPS DRY UP ACNE PIMPLES**









Queen Helene Mint Julep Masque 15 Minute Treatment Must Show Immediate Improvement or — YOUR MONEY BACK!

A leading New York Doctor, working with a cosmetic laboratory, has developed a simple medicated home-treatment that rinses away blackheads and whiteheads in a matter of minutes. It was demonstrated recently on five teen-age girls and three teen-age boys. The results were breath-taking. Blackheads really rinsed away. In fact, many could be seen on the cloth used to wash off the Masque. But this wasn't all! Acne-pimples improved after one application, enlarged pores reduced, and rough, muddy complexions became cleaner, clearer and smoother looking. These results certainly indicate why teen-agers, both boys and girls, are now saying "this is one product that really works", for good, clear, clean healthy skins . . . and why mothers of teen-agers have heartily endorsed its

\$300 Satisfaction Guaranteed or Purchase MASQUE Price ES AWAY BLACKHEADS TO DRY UP ACNE PINPLES TO SHRINK LARGE PORES Refunded QUEEN HELENE MEDICATED

use. The Masque-Cream Treatment is indeed a remarkable discovery, not only for healthy skins, but also for the confidence, poise and self-esteem a fine complexion brings to teen-agers!

Anyone Can Use It

If you suffer the agony of teen-age blackheads, whiteheads, acne-pimples and rough unsightly complexions, give yourself this home treatment at our risk. Apply this delightfully Mint-Scented Cream and within 2 or 3 minutes an absorbing agent, called Argilla, dries and turns this cream into a plastic-like masque. You will now feel as though hundreds of "tiny fingers" were softly kneading the skin, loosening pore-caked dirt, blackheads and foreign impurities. As it firms and hardens, its suction-action draws out waste matter from the pores . . . In 15 minutes you simply rinse the masque away with lukewarm water which dissolves it immediately. When you wipe your face, you can see that blackheads and other pore "filler" actually come off on your towel. And your skin feels clean . . . really clean . . . re-freshed, smooth like velvet!

Start Now to Improve Your Complexion Now is the time for action. Don't take a back seat or be a wall-flower because of bad skin. If you want to get your full share of fun and parties . . . clear up your complexion and let Mint Julep Masque "Lead the Way"! You certainly owe it to yourself to try a single fifteen minute home treatment to convince yourself that this new Queen Helene masque-cream can work wonders for you.

Attention! MOTHERS of Teen-Agers

Queen Helene Mint Julep Masque is a MUST for you, too! It will help tighten sagging skin on face and throat, relax tired face muscles and stimulate a fresher, cleaner, more youthful complexion. Try a medicated Mint Julep Masque Treatment YOURSELF. You'll be delighted with the skin-tightening experience and more alive feeling that comes with every home-treatment.

Queen Helene Mint Masque is only \$3.00 for the six ounce jar, enough for over 3 months of daily home treatments. Buy it today! Start using it immediately! Prove it to yourself at our risk, for one full month. If, at any time during the month, you are not completely satisfied, simply return the unused portion and you will get back every penny of your purchase price.

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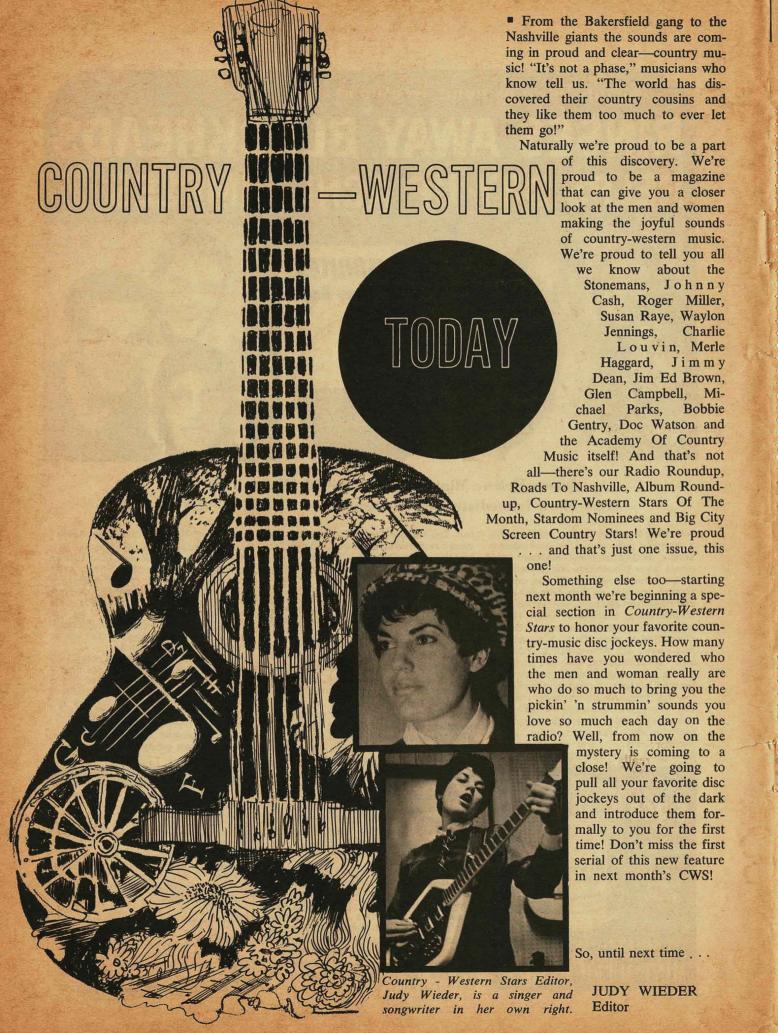
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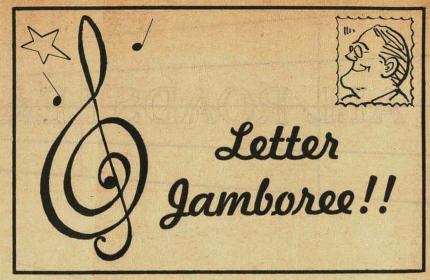
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CITY





Here's your chance to share your thoughts with us. Just send them on to Editor,
Country-Western Stars, 222 Park Ave. South,
New York, New York, 10003

Dear Editor:

This unsolicited letter is brought to you by a long-time C&W fan who was wondering when someone other than the old words & music magazines would take advantage of the increased interest in this music and put out a magazine of this type. I noticed that most of the articles are rather straightforward and accurate for the most part. I hope that you continue along this line.

If I had taken Journalism in school and learned how to spell, I would probably be trying to get a job with your magazine because everyone likes to work in a field they are interested in. As it is, I'll continue to buy your magazine as long as you can afford to put it out. Therefore you can count on at least 50¢ a month input.

Sincerely Yours, L. J. Busching Radnor, Penn.

Thank you for your compliments and reassurance that, we can count on you every month as a reader. Don't let your spelling get you down. It's certainly not my forte. If you think you have a flair for writing, pursue it by all means. Spelling doesn't really have much to do with writing. If it gets in your way, buy a dictionary.

Dear Editor:

You have really put together a nice magazine. I have just read the May edition and found it most interesting. Thank you for filling a void in the magazine industry.

Is there any way I can get a subscription or is this on a single-copy basis only. I thank you again —

Rhoda Gotthelf Des Plaines, Illinois

Our error, Rhoda. Don't know how it slipped our minds! For the convenience of our regular readers, we've attached a subscription blank below.

Dear Editor:

Just received your Country-Western Stars May Issue . . . phoooey! You call those long-haired weirdos country!? Johnny Cash, Glen Campbell and Merle Haggard—they stink! Give us country, not creeps!

Mrs. D. Gillies Buffalo, New York What are you talking about? What long-haired weirdos? This magazine concerns itself with the talented men and women who have done so much to bring country music into the lives of millions. The length of their hair (?) is simply not the point. Perhaps you'd be interested in picking up the popular hairstyle magazine our publishing company puts out. Maybe that editor can be more helpful. We're only interested in music here!

Dear Editor:

I really enjoy your excellent articles on all the country stars and want to congratulate you on your fine magazine. You asked the readers to let you know what they would like to read about. I think that articles about the backup bands of all our great country-western singers would be very nice, as sometimes we seem to forget that without them some of the stars would not shine so bright.

Thank you for listening to me. It might not be much, but it might add an idea for your great magazine.

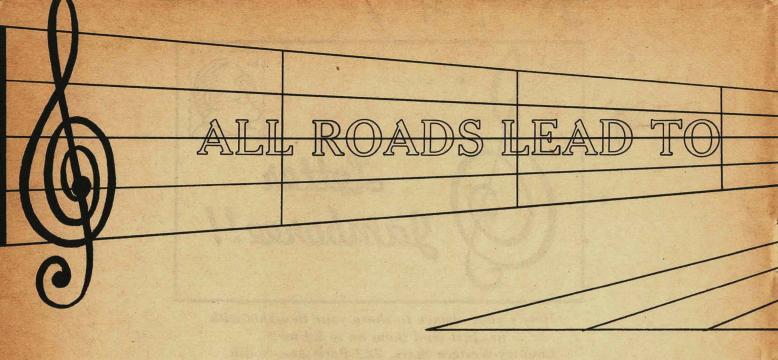
Mrs. Jeanne Gonion R. 3, Green Bay, Wis.

I'm pleased that you're enjoying our magazine and I sure hope we continue to keep you happy with our articles. You can certainly count on a big roundup covering all of country music's great and (I agree with you) much-ignored backup groups. Please watch for it in our next issue!

COUNTRY-WESTERN STARS

Country Wide Publications, Inc. 222 Park Avenue South New York. N. Y. 10003

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RINGO STARR: On his own and going country-western in his old age.



LINDA RONSTADT: Silk Purse is proving Linda's remarkable singing talents in the contemporary C&W field.



JOHN DENVER: The fabulous talent who wrote "Leaving On a Jet Plane" has a new albumful of great songs.

■ BOB DYLAN, who took so many folk/rock fans back to the roots of country music with him when he recorded Nashville Skyline (with JOHNNY CASH and a dozen different fine C&W musicians), has more country cuts waiting in the wings from that same session. Most of the tracks are simply hardcore country music right down to Pete Drake's steel guitar and the presence of the Anita Kerr Singers, with some "uptown country" sounds as well.

When (if at all) these tracks will be released, no one knows, but according to several sources they include "Folsom Prison," "Let It Be Me," "Ring Of Fire," "Take A Message To Mary," "Take Me As I Am Or Let Me Go," "I've Forgotten More," and "Blue Moon."

Why LINDA RONSTADT hasn't become the hottest country singing star that ever came from the city—is anybody's guess. Her latest album Silk Purse includes some of her finest vocal performances (especially Gary

White's "Long, Long Time") ever. Once the lead singer for a pop/rock group called The Stone Poneys ("Different Drum" was their biggest hit), Linda has been out on her own for quite a while now. With each new album she closes in more and more on what is obviously her real musical forte: country-western. Silk Purse (like Hand Sown before it) includes some fine C&W numbers by Mel Tillis ("Mental Revenge"), Terry & Harris ("I'm Leaving It All Up To You")





VIKKI CARR: Nashville By Carr is JOAN BAEZ: Still doing her best rec-Vikki's latest country venture since her "With Pen in Hand" hit sometime back.



ording work in Nashville, Joan's latest album One Day At A Time has great Country & Western.



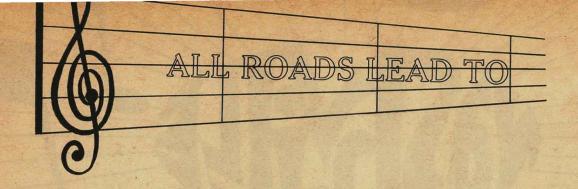
JAMES HENDRICKS: Besides his own work in country music, James has recently busied himself producing Michael Parks, whose second album's a hit.

Mickey Newbury ("Are Thoughts With You") Goffin & King ("Will You Love Me Tomorrow") and Paul Siebel ("Louise").

It may be taking a long time (too long, frankly!) but folks are finally discovering a young man from Roswell, New Mexico named JOHN DENVER, who wrote a beautiful song that PETER, PAUL & MARY made very famous last year ("Leaving On A Jet Plane"). The real point about John is that everything he writes and sings is beautiful. If

you haven't heard his first album (Rhymes & Reasons) then that's a pretty good place to start. Another fairly safe jumping-off point is John's latest album Take Me To Tomorrow, which contains his recent hits "Fol- recorded "Something In The Way low Me" and "Isabel." The entire He Moves" on her Fancy album). package is once again produced by Certainly you've heard someone MILT OKUM (famous arranger sing James's "Carolina In My Mind"? for Peter, Paul & Mary) and fea- Sweet Baby James, his latest album, tures some fine musicians like Paul includes too many fine cuts to list. Griffin, Russ Savakus, Herb Lo- In fact, they're all nothing short of velle, and John himself on the 12- brillant and are turning a lot of

Another not-to-be-missed countrypop-folk writing and singing talent is JAMES TAYLOR! Everybody these days is recording James Taylor songs (even BOBBIE GENTRY has heads around.





JOHN SEBASTIAN: Once of The NILSSON: Ever since "Everybody's Lovin' Spoonful, John penned "Nashville Cats" and is now on his own.



Talking" Harry Nilsson has been an important favorite with country/folk fans.



RANDY NEWMAN: Perhaps the strangest and perhaps the greatest of writing talents in country pop is the remarkable Randy, an offbeat talent.

One Day At A Time is another Day At A Time is Joan's third mastrange and haunting mixture of sounds and ideas by folk music's most controversial leading lady, JOAN BAEZ. Recorded at Bradley's Barn, Mt. Juliet, Tennessee with Grady Martin (on electric guitar, sitar and Dobro) Hal Rugg and Pete Drake (on steel guitar), Jerry Reed (fingerpicking and rhythm guitar), Pete Wade (high rhythm guitar), Junior Huskey (string bass), Norbert Putnam (electric bass), Hargus Robbins (piano), Buddy Spicher product and the fact that Joan keeps (organ, harmonica and vibres), David Briggs (piano and harpsichord), Jerry Shook (rhythm guitar), Rich Festinger (electric guitar), and led by Grady Martin, One is "Sweet Sir Galahad" which Joan

jor recording project to come out of Nashville (tthe first was her all-Dylan package Any Day Now, and her second was David's Album). Although everyone involved with these recording sessions is fully aware of where Joan stands politically (just as Joan knows where her Nashville musicians stand), it is pretty marvelous to see how well these very different people have come to blend their music. The proof is in the (fiddle and viola), Charlie McCoy coming back to Nashville, and some of Nashville's finest studio musicians are mightly glad to see her when she comes. Perhaps one of the most moving cuts on One Day At A Time

wrote herself for her younger sister Mimi (who recently remarried after three dark years of grieving for her husband, composer-singer RICH-ARD FARRINA, who was killed in a car accident the day his book Been Down So Long It Looks Like Up To Me was published). Though not usually a songwriter, Joan really reaches out musically in "Sweet Sir Galahad" and manages to let you know how much it means to her that love has finally reached her young sister again. Obviously Mimi did not suffer those three years alone!

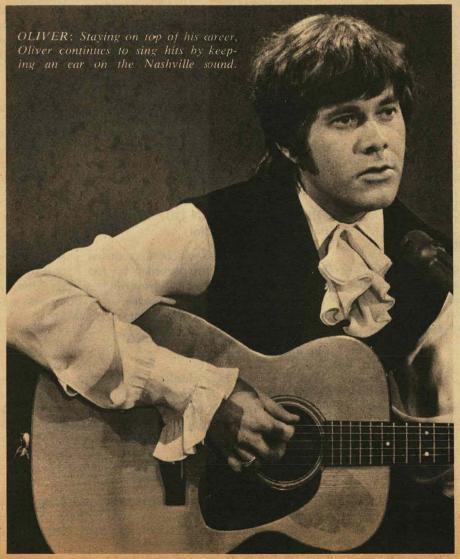
ROY **ORBISON** 33-year-old from Vernon, Texas is the object of MGM's new promotion campaign. With hits like "Only The Lonely,"



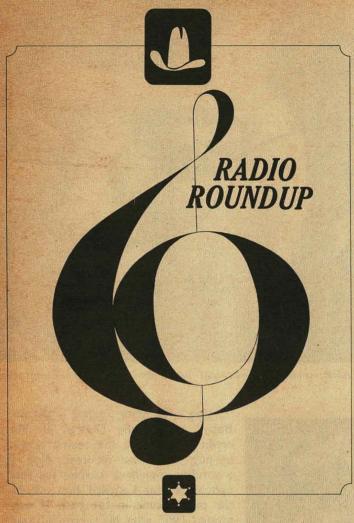
KENNY ROGERS & THE FIRST EDI-TION: With their cool mixture of pop/folk and country-western, this group stays predictably hit-bound.



RANDY MARR: a new and important name for the country-music world.



"Crying," "Running Scared," "Dream Baby" and "Ooby Dooby" to his credit and one of the easiest country-pop voices ever recorded, Roy is a surefire comeback despite the sad upheavals that knocked him out of the music scene in the past. It was around 1965 after his successful tour of England that Roy went into a tailspin. Tragedy struck the young singer when his wife was killed in a motorcycle accident. He threw himself into a series of exhaustive concert appearances trying to work himself out of a turmoil. Just as things seemed to be working out, tragedy struck again when two of his three children were killed in a fire in late 1968. Though Roy left the country-rock field soon after his "Ooby Dooby" hit in 1956, he entered the music business as a contemporary of Elvis Presley, Johnny Cash, Jerry Lee Lewis, Buddy Holly, the Everly Brothers and Conway Twitty, playing many personal appearances with them. He wrote "Claudettte" for the Everly Brothers and moved to Nashville where he signed with Monument and put out "Only The Lonely" — a two-million-selling single. Today things look good again for Roy Orbison. His label is behind him, he's happily married again and raring to go. Undoubtedly you will be hearing from him . . . loud and clear.



"MY LOVE" Sonny James (Capitol)

Bets are out that this fast-paced single written for Sonny by Tony Hatch will be the popular performer's 22nd number-one hit single. Sonny again proves that he has a way with ballads no matter how they're paced.

"TOGETHERNESS" Buck Owens and Susan Raye (Capitol)

After scoring so well with "We're Gonna Get Together," there should be little surprise in the fact that more cuts released from Buck and Susan's duet album (We're Gonna Get Together) will also prove to be big chart hits. "Togetherness," written by Freddy Hart, is just such a hit-bound ballad.

"CAN'T SEEM TO SAY GOODBYE" Jerry Lee Lewis (Sun)

Written by Don Robertson, this ballad gets a powerful push from the powerhouse of dynamic singers — Jerry Lee. In addition, the song has much going for it as a ballad itself.

"STEEPLECHASE LANE" Chet Atkins (RCA Victor)

An extremely engaging piece of rhythm, loaded with melodic appeal (written by Hubbard), Chet does this tune up beautifully. Not to be missed.



Dottie's "Long Black Limousine" and most recently "Johnnie Walker, Old Grandad, Jackie Daniels And You" are ample proof (if anyone's still looking for it) that she is one of country music's finest performers.

"OH HAPPY DAY" Glen Campbell (Capitol)

A very fine interpretation of this familiar religious song by the very popular Mr. Campbell. From his Oh Happy Day album, this particular cut seems to have the most "hit-potential" appeal for easy listeners. A new direction perhaps, for Glen — but a natural enough one as well.

"HELLO, DARLIN'" Conway Twitty (Decca)

Written by Conway, this ballad has all the flow and simplicity of his last big chartbuster, "That's When She Started To Stop Loving You." As usual, the production on Conway's single (done by Owen Bradley) is nothing less than brilliant. A fine package.

"HE MADE A WOMAN OUT OF ME" Bobbie Gentry (Capitol)

Truly one of Bobbie's best recorded performances, though the material has proved a bit too strong for the average listening audience. Nevertheless, this Burch/Hall-penned tune should be heard, so if your radio station isn't playing it — call them up and ask for it!

"LOVE IS A SOMETIMES THING" Bill Anderson (Decca)

Another fine Owen Bradley production, Bill follows his hit single with Jan Howard ("If It's All The Same To You") with this fine number penned by Jan. Already the single is being called "a sing-along block-buster!"

"TIME TO GET IT TOGETHER" The Country Coalition (Bluesway)

After its fine run on the pop charts, this happy little song should see some fine days on the country charts as well. The production is beautiful, and the group could be one of the best. Listen for it!

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New from Posterland, all posters are printed on heavy paper in Full Color (unless otherwise indicated). All posters are in stock now and we guarantee rush shipment to you the day your order arrives. They are large—each poster measures approximately 2 feet by 3 feet. Posters are only \$2.00 each, plus 50c per order for shipping and handling.



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162 Doors **Full Color**



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A NEW STAR Glenn Barber (Hickory)

Depicting with great pain and detail the "sin" and "sex" of his country horizon, Glenn Barber definitely shows himself to be worthy of the word "star." In the finest country sense Glenn proves himself to be a fine composer as well as performer. Not to be missed by C&W fans scouting for a new, potentially hot talent!

THE STARS OF HEE HAW Various Cast Members (Capitol)

Based on the same fun and humor that has shot Hee Haw to national television stardom, the stars of this amazing show have gotten their stuff together for this clowning and singing album. Naturally the LP contains Roy Clark's "Overdue Blues" and "When The Wind Blows In Chicago." Also Buck Owens and his Buckaroos kick the album off with their popular "How Long Will My Baby Be Gone." Susan Raye joins Buck for "We're Gonna Get Together" and of course the Hagger twins harmonize their "Gotta Get To Oklahoma." There are many, many more old Hee Haw favorites (Buddy Alan, Don Rich, Doyle Holly, etc.) and all in all it makes no sense for Hee Haw fans to miss this one!

ROY ACUFF JR. Roy Acuff Jr. (Hickory)

Destined to be one of the brightest stars on the country horizon, young Roy Acuff shows flawless taste with fine renditions of "Follow Your Drum," "As Long As I Live" and "I Wish It Were Me."

BOTH SIDES NOW Willie Nelson (RCA Victor)

Doing the famed Joni Mitchell's "Both Sides Now" up proud, Willie demonstrates his own highly stylized vocal manner which promises to make him a star among stars. The package also includes "One Has My Name," "Crazy Arms," "Wahbash Cannon Ball" and of course the title tune.

THE HAGGERS The Haggers (Capitol)

Perhaps it's their exposure on Hee Haw that's shot these two talents straight into the limelight, but it's records like this one that will sure keep them there. With Jim Hagger on guitar and John Hagger on tambourine their melodies, harmonies and special country-folk blend of music styles is bound to lasso the lads an audience too big to even imagine. This particular album contains three original compositions: "Loneliness Without You," "I'm Her Fun," and "With Lonely." Naturally the twins manage to do some fine renditions of their buddy Buck Owens' songs as well.

GREATEST HITS Hank Williams, Jr. (MGM)

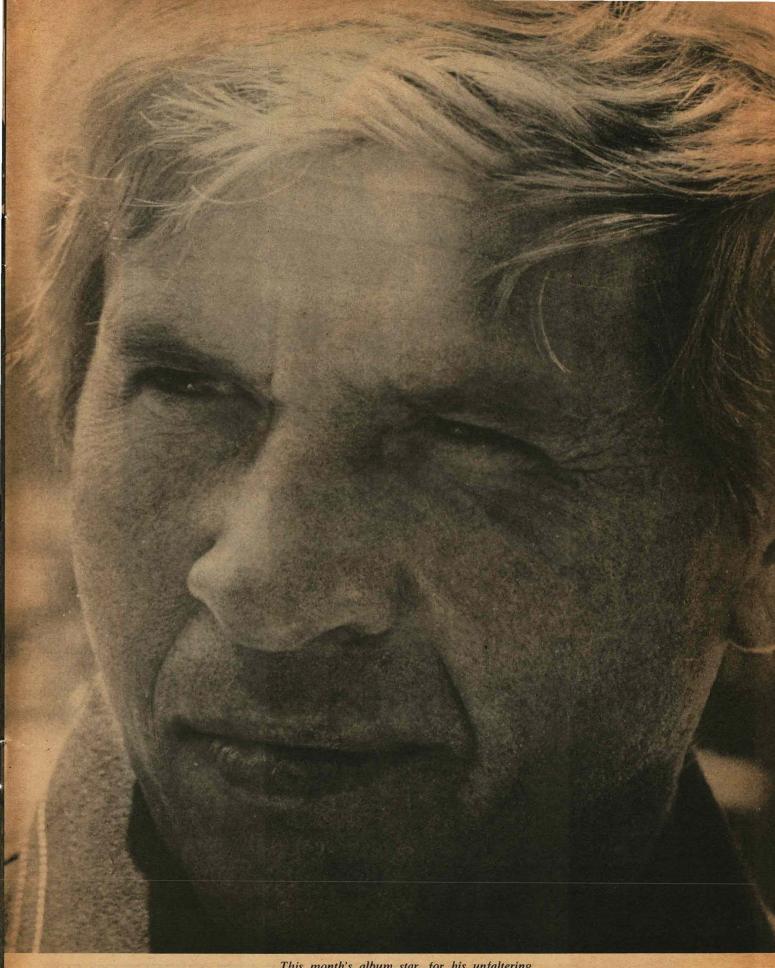
With showstoppers like "It's All Over But The Crying," "Cajun Baby" and "Standing In The Shadows" Hank has a surefire album package with this, his first "greatest hits" album.

A PLACE IN THE COUNTRY Skeeter Davis (RCA Victor)

A strong package by the soulsinging country lady, this album includes "I'm A Lover (Not A Fighter)," "A Place In The Country," and even Hank Williams' "I'm So Lonesome I Could Cry." Skeeter is of course another fine Chet Atkins product though very much king of her own road!

ROMPIN' & STOMPIN' The Buckaroos (Capitol)

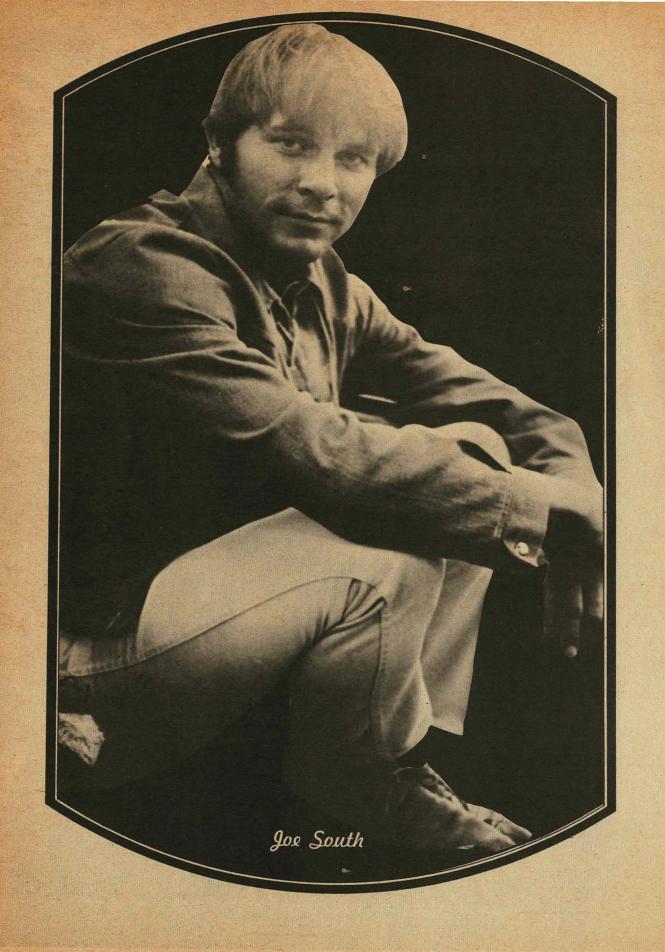
Featuring each of Buck's Buckaroos at their best, this album is a real treasure for the thousands who adore what has to be one of the best backup bands in the countrymusic business. Versatile Don Rich does the finest of his fine fiddling on "Going Home To The Bayou." He also helped drummer Jerry Wiggins write the title tune, and Doyle Holly has two fine solos, including "I'll Be All Right Tomorrow." Another Doyle (Singer-one of the latest additions to the band) does a fine solo with Buck's original "Hurry, Come Running Back To Me." An absolute must for all the Buckaroo fans who've been stand ing around on one foot waiting for that special album which would show what the band can really do when you let them loose in a studio!



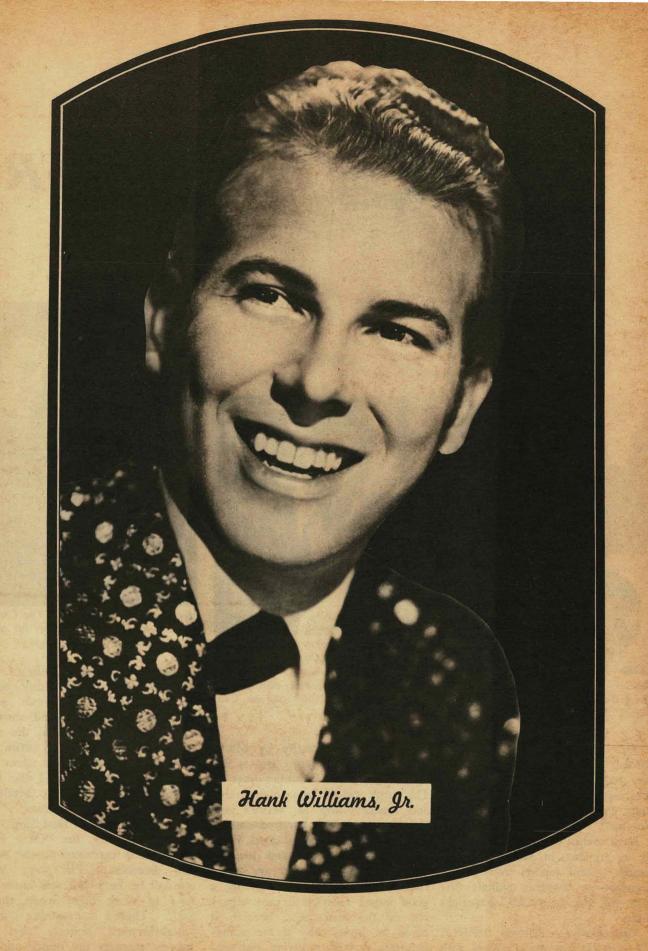
BUCK

This month's album star, for his unfaltering efforts to bring his own and others' music out of the dust, into the studios and finally into bur homes—all via albums. Thanks, Buck!

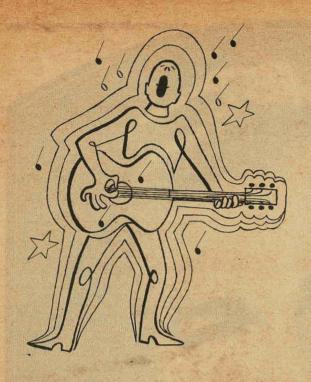
OWENS



COUNTRY—WESTERN



STARS OF THE MONTH



COUNTRY



Charley Pride is shown holding his RIAA Gold Album Award for his RCA Album The Best of Charley Pride.



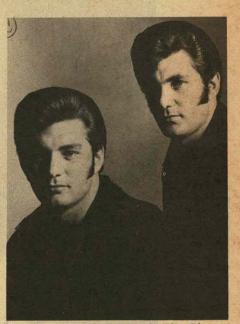
Multitalented Smokey Roberds, who (among so many other things) penned the Country Coalition's hit "Get It Together" recently cut his own country-western version of the song on Capitol Records.

■ Hee Haw has begun syndication abroad. Places outside the States now enjoying the ol' country-western laugh-in include Thailand, Australia, Puerto Rico and Hong Kong. Not bad!

As a matter of fact, country music is growing in such leaps and bounds, recent reports from several Scandinavian countries indicate that there will soon be a C&W show right there.

Marvelously acclaimed MERLE could be pretty silly if the manu-HAGGARD has made a deal with facturers started receiving outraged Grammer Guitar Company in Nashletters and calls about why certain ville for the outfit to make up and beginners aren't sounding like Hagsell a "Merle-Haggard"-looking guigard after spending all that bread!

tar, designed personally by Merle. And no slough-off copy gyp is this instrument. Merle wouldn't have it! The guitar has the same high quality and workmanship as Merle's and lists for over four hundred smackers! Boy, it better sound good. Hope the package explains that learning and practicing the guitar are still a rather important part of getting a good sound (Merle's or any other) out of the instrument, because it could be pretty silly if the manufacturers started receiving outraged letters and calls about why certain beginners aren't sounding like Haggard after spending all that bread!

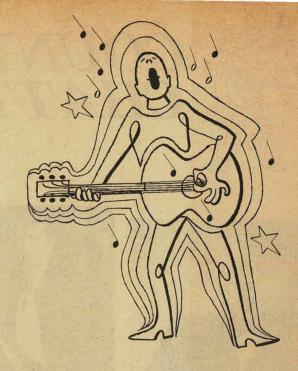


John and Paul Chaparral (The Chaparral Brothers) were a smash hit at the C&W Academy Award Show.

Speaking of Mr. Haggard, for those of you who couldn't attend the Country-Western Music Academy Awards banquet and show at the Hollywood Palladium, the most endearing moment of the entire evening has to go to Merle's agent who (after picking up around the third or fourth award given to Merle -"Best Song," "Best Album," "Best Male Vocalist" and "Best Single" all, by the way, for "Okie From Muskogee") explained to the Academy members: "I'm sorry Merle couldn't be here, but you know you have to work them when they're hot!" something There's straightforward honesty that solutely staggers the mind, and her remark got the ovation it deserved!

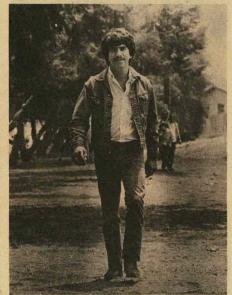
Lead guitarist LAMAR MORRIS, who used to play guitar on the road

CHATTER





Three newcomers to watch for are Paul Masse, Bobby Lewis and J. J. Light.





Handsome Johnny Dollar is preparing some knockout chart hits this season!



for HANK WILLIAMS, JR., has decided to take on the publishing business all by himself.

Here's an innovation we'd like to applaud: KVOC Radio in Wyoming has established a rating system

whereby "listeners are now most welcome to voice their opinions on new records, along with our DJ's and staff." Interestingly enough, the station (headed by Curtis Coleman) has found that many of the bigname artists tend to receive somewhat lower ratings than one would expect judging from their national popularity. Instead, many relatively up-and-coming artists unknown, receive much higher ratings. Hmmm . . . !

"Let's say that there is a rumor we are merging with Central Songs," BUCK OWENS said when questioned as to why his Blue Book Music offices were closed down in Buck had any intentions of closing down Blue Book Music, he laughed!

JAMES MONROE's new single on Decca called "Sweet Mary And The Miles In Between" has gotten some good airplay. James, as you know is the son of BILL MONROE — but doing real nice all by himself!

GEORGE HAMILTON IV slipped into the audience at the WWVA Jamboree in Wheeling and saw the show from what he termed the "other side" . . . of the footlights. Another first for Hamilton, he and SKEETER DAVIS have really done themselves proud with "She's A Little Bit Country." Dueting isn't one of George's past activities but Nashville. As for the rumor that it may well be a big one in the



COUNTRY CHATTER





Duke of Paducah is still the Duke of laughs for all those who adore his banjo.



Three rugged straightshooting performers to watch for—Freddie Hart, David Frizzell and Rodney Lay.



future! The only sad note, of course, is that the song was penned by DANNY HUSKY, son of FERLIN HUSKY, who recently lost his life in an auto accident.

TOMMY & BARBARA CASH are currently enjoying their second honeymoon in Hawaii . . . while Tommy tours military bases throughout the island.

JERRY LEE LEWIS is through with the limousine kind of concert transportation! It seems he's purchased himself a 12-passenger plane! The only way to fly . . .?

JACK McFADDEN showed his unbusinesslike side by buying a chicken for \$400 and a turkey for \$500 at a recent Astrodome benefit in Houston. What a good businessman will do in the face of charity!

BOBBIE GENTRY looked as if she might blow her cork the night of the Country Music Awards. Ordinarily one could chalk her jitters up to some kind of bizarre stage 20



fright (after all, she did have to sing for the Academy members — "Fancy"), but in her case the answer probably had more to do with that morning's headlines which announced her near-future divorce from gambling casino owner WIL-LIAM HARRAH. Of course, some of us knew that she and William had not been living together from something like five months prior to the divorce announcement, but somehow it all seemed part of the

arrangement. Very strange!

MARTY ROBBINS is doing swell! To look at him today and hear all the hundreds of wellwishers greet him in studios, at parties and on the streets — well, it just doesn't make sense. What you see is a perfectly strong and durable man listening while people from all angles tell him: "Please, Marty, take care of yourself. We want you to be up and strong again!" Well, take a closer look, folks, 'cause Marty



Despite his society name, George Hamilton IV is a serious country singer.



Lovely Kay Huntington on United Artists Records is beginning to cause a scurry among country-western fans.



Dale Evans has no reply but a smile to questions about her and hubby Roy Rogers' plans to go back on TV.

is just about as "up and strong" as anybody walking around these days!

The KOOO Radio listeners of Omaha, Nebraska picked CHARLEY PRIDE and LORETTA LYN as their top country artists.

Confusion broke loose for a second on the JOHNNY CASH show when part of Johnny's audience began to give what appeared to be a standing ovation for MERLE HAGGARD and his wife BONNIE OWENS. Much as audiences love Merle and Bonnie, it just so happens that the standing ovation was prompted by a rat running between the seats of one section in the hall. After all, even the most enthusiastic don't stand on their seats to give ovations!

"I heard it but I really can't believe it!" That was the response multitalented, "Best Song Of The Year" (Grammy) winner JOE SOUTH blurted out when his incredible "Games People Play" won three of the top music awards available to any musician. "My songs are attitude music," the 26-year-old



Only trouble with Billy Edd Wheeler is that he won't do much performing any more. How awful for his fans!

winner explains. "They reflect the attitudes of our times, the attitudes of a changing society. I try to say more, much more than the typical song!"

Proving their universal appeal, that nearly anyone who sees and hears them digs them, THE STONEMANS appeared for four nights at San Francisco's Mecca of hard rock . . . and really did the place a favor!

Soundville, a fullfillment of a dream for composer/singer JIMMY DUNCAN in Houston is the long-awaited, multimillion-dollar music and commercial production complex under construction (now open) for a totally unique service and opportunity. The recording studios are headed by Bill Gilliland and the complex includes two recording studios equipped with 16 and 14-track stereo recording mechanisms, plus the only complete video producing facilities available for talent managers, artists, producers and composers.

It's wedding bells for JOHNNY DOLLAR and his lovely bride Carol.

TEX RITTER should be returning from his British tour any day now...this I want to hear about!



Reunion time as Johnny Cash joins talents with The Everly Brothers who took charge of his show this summer.



Back in swing again, Buck Owens, his Buckaroos, The Hagers, Susan Raye and others get together for musical jam on Hee Haw.



Sonny James has become a popular guest star on evening TV recently.



Roy Clark is getting so popular on all the country TV shows that people are wondering-will he get his own television show in the near future or not?



Ferlin Husky still bucking for his own TV show certainly ought to get it.

 Over the last few months the number of country singers to have shown up on just about every variety show is remarkable. While on vacaof course the EVERLY BROTHERS really did themselves proud for JOHNNY CASH on the Cash Show each week. Sticking pretty much to the Cash formula for the show, the brothers welcomed a wide variety of country guests and added a nice dash of their own strong country talents.

Have you turned on a variety show recently (any variety show, not just whether she's country, pop, vaude- Die" — well, that's hard to do!



Still king of just about everything, Glen Campbell, seen here with guest star George "Goober" Lindsey on his regular Glen Campbell Goodtime Hour comedy-variety series, reigns supreme.

ville or rock. Watching her camp up "He Made A Woman Out Of country-western!) and found your- Me" is a lot of fun, who can knock self watching BOBBIE GENTRY? it? But trying not to change the sta-What a surprise! The surprise, to tion while she wiggles around in get to the point, would be if you some totally inappropriate gold-laced turned on a variety show and didn't pantsuit while singing (mouthing the find yourself watching the Mississippi- words to a prerecorded tape) Delta-Hippie trying to figure out LAURA NYRO's "And When I



Lulu Roman strikes one of her most popular poses with Hee Haw audiences who've made her such a big hit.

When Bobbie sings her own compositions she's entertaining and sometimes even inspiring to watch. "Fancy" is by far one of the sharpest little song-dramas she's written to date. When she performs it, the song really comes into its own. Why she insists on taking such embarrassing pratfalls with numbers like "Rainmaker," "And When I Die" or

SCREENS



Lovely Linda Ronstadt gives Johnny Cash a thrill as she reaches for her new song's high and exciting notes.



With friend George Hamilton, and his Cheatin' Hearts band, Hank Williams Jr. camps it up with Mike Douglas.



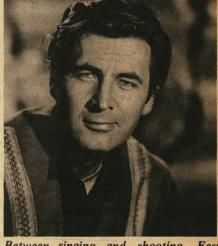
Nothing comes without work and Buck Owens knows this better than most. Here he rehearses outside studio.



In a scene from the controversial film Zabriskie Point, actress Daria Halprin listens to some country music being played over the radio. The song? Patti Page singing "Tennessee Waltz." Also, The Youngbloods sing "Sugar Babe."



Probably the most sought-after country pop artist being featured on every country music show is busy Bobbie Gentry.



Between singing and shooting, Fess Parker remains a TV favorite.

"You've Made Me So Very Happy" no one will ever know! Some country singers like WAYLON JENNINGS can bridge the gap between country and pop; the truth is . . . Bobbie Gentry really can't. Her forte is singing the sultry kind of country songs she writes so well. And if she's going to be on five different television stations at one time — it sure would be nice if she stuck to what she does best!

In addition to the regular Hee Haw crazies whooping, picking and laughing it up each week, JERRY LEE LEWIS, FERLIN HUSKY, SONNY JAMES, WAYLON JEN- NINGS and CONNIE SMITH have made some impressive musical appearances on the series recently. In addition, CHARLEY PRIDE along with MERLE HAGGARD has landed some strong sounds on Johnny Cash's show, and also on The Music Hall.

BERNADETTE PETERS is becoming something of a rage among TV viewers who occasionally catch a glimpse of the talented young country singer. She might possibly be the most refreshing talent to stumble on the scene in quite a while. Hope whoever's behind this girl gets her on the screen more often.



Despite claims of being "out of it," Dick Clark is "in." He insists he is.

Waylon Jennings: Jennings: New-Breed Country Star!

There's been a big change in country music," the tall, ruggedly handsome country-music star was saying matter-of-factly. "At one time it was considered too far-out if you had a minor chord in a song. We've moved a long way since then."

Waylon Jennings ought to know. Few young singers have done as much as he has to bring country music this exciting if somewhat unconventional distance. As a writer and a performer he reaches beyond the country fields for his material and inspiration. Crossbreeding country and pop music, Waylon has joined his own rich talents with such fine singers as The Kimberlys, and recorded such special sounds as "MacArthur Park" (a C&W and pop hit for Waylon last year!), "If I Were A Carpenter" and "Norwegian Wood."

There may be some who find Waylon's brand of country/pop a bit too slick, a bit too "city-ish" for a boy hailing from Littlefield, Texas. But there aren't too many! When most of the country musicians actively involved in the C&W scene today gathered last April for their annual banquet and music citations, Waylon was one of the few asked by his fellow country folk to sing that evening. And that's not all — at no other point in the evening did the applause reach the enthusiasm it did when Waylon (accompanied by the Kimberlys) sang "MacArthur Park."

National rock-and-roll star Buddy Holly has much to do with the exciting musical impact Waylon has on most listeners today. Though their





Waylon with Country-Western Stars' editor at recent C&W music convention in California.

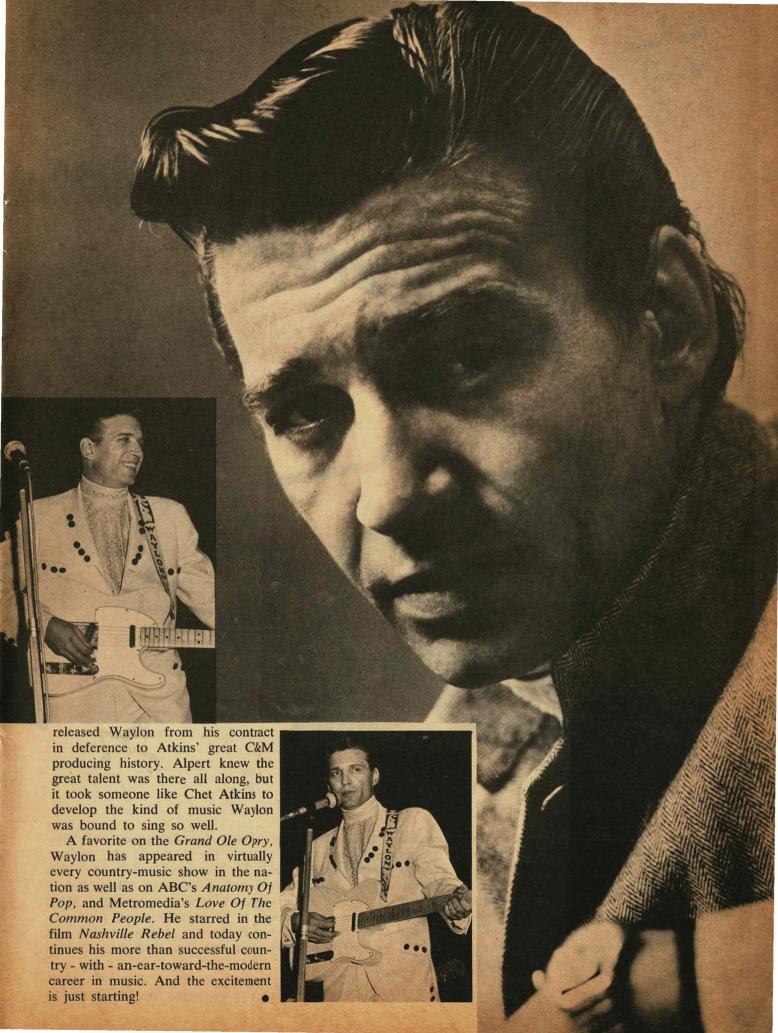
Few performers in country music have been successful in bridging the fields of pop and country the way Waylon Jennings has. There may be many who worry over such a radical change in direction for such down-home music . . . but Waylon isn't one of them!

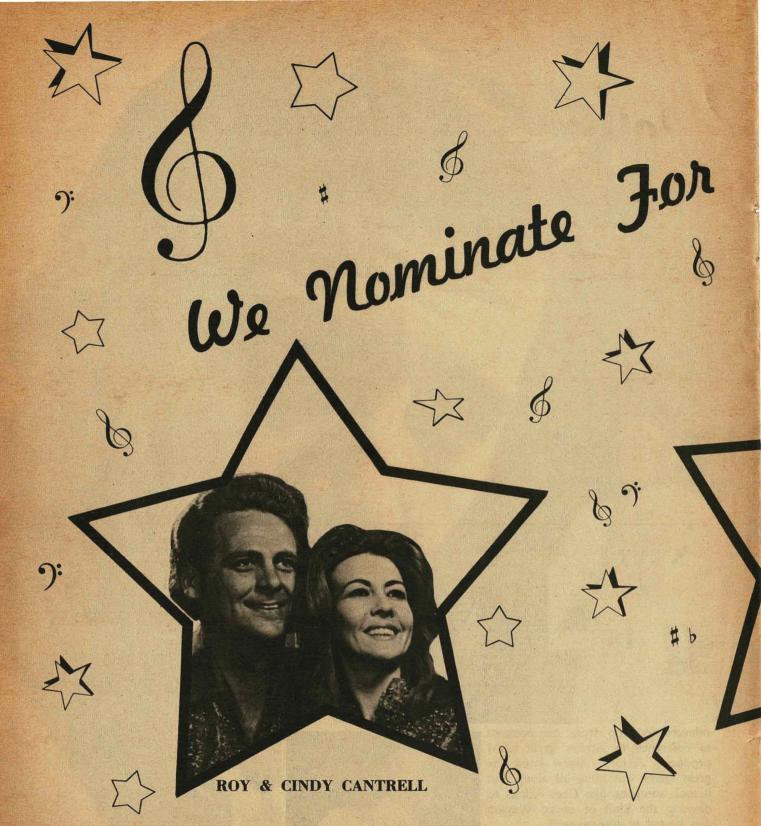
friendship ended in tragedy (a midwestern plane flight took Buddy Holly's life—ironically, Waylon was the one to give up his plane seat to Buddy at the last minute), Waylon traveled with the Holly troupe in 1958 playing electric bass and getting pretty much into a whole new "bag" of music from what he'd known in the past.

Almost three years of musical exploration have gone by since his arrival in Nashville, nearly six years after the disbanding of the Crickets, Buddy Holly's singing group. In spite of the truth, many people continue referring to Waylon as an "overnight star." This seasoned musician (33) who's been training himself for his present fame since the age of twelve finds that fairly amusing.

At twelve he hosted his own music show on his home-town radio station. Five years later, still a disc jockey, he began concentrating on country music. After relocation to Phoenix and the tragic death of Buddy Holly Waylon formed his own musical unit, The Waylors. With them he developed a unique style of music all his own. The combination of Country-Western-Folk-Pop-Rock-'n-Roll quickly made The Waylors one of the top nightclub attractions in the southwest.

It took a combination of talent and circumstance to allow for the development of Waylon's talent. His fortunes have grown immensely under the sponsorship and encouragement of three of the biggest magnates in the music business: W.E. "Lucky" Moeller (who handles Waylon's booking engagements), Harlan Howard (the top songwriter who furnished him with most of his material such as Waylon's big twosided hit "The Love Of The Common People" "Chokin' Kind"), and Chet Atkins, who met Waylon after Don Bowman and Bobby Bare brought his less-thansmash-hit records (which were being produced by Herb Alpert on A&M Records) to his attention at RCA. When Chet showed interest, Alpert





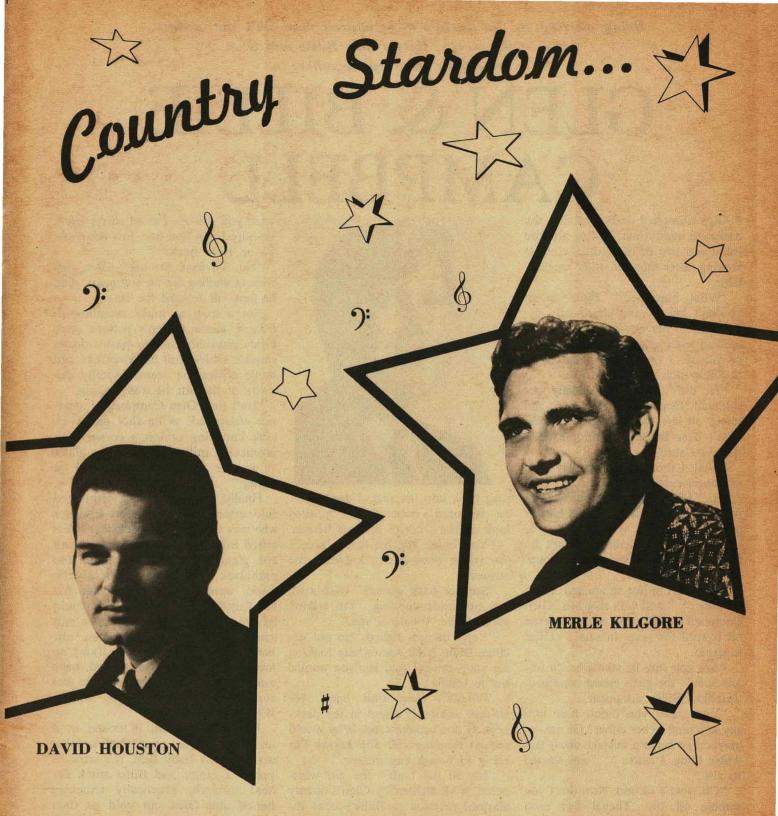
■ Epic Records' recording star David Houston is headed for the top faster maybe than any other male country singer on the western horizon. Following in the footsteps of greatness imprinted on history by such ancestors as Robert E. Lee and Sam Houston, David is doing very well all by himself! Beginning his professional career in his home state of Louisiana while still in his teens with a very special appearance on Louisiana Hayride, this ruggedly handsome and softspoken performer hasn't stopped his pell-mell progress since.

His discography to date includes "Almost Persuaded,"

"Loser's Cathedral," "With One Exception," "My Elusive Dreams," "You mean The World To Me," "Where Love Used To Live," "My Woman's Good To Me," "I'm Down To My Last Love," and recently "Baby, Baby."

One of country music's greatest songwriters, Merle Kilgore also happens to be an exhilarating performer. "He does a song just like he was singing it to you personally," wrote one enchanted fan. And that's Merle's secret.

Writing his first hit when he was 18 years old ("More And More"), Merle's career began in Shreveport. His



second hit (another million-seller) was "Wolverton Mountain," followed by the chilling "Ring Of Fire" copenned with Mrs. Johnny Cash, June Carter.

Merle first realized what it was that he wanted to do when he discovered *Louisiana Hayride*. "That's what I want," he said and began hanging around backstage "carrying guitars, just anything," so that he could meet such country giants as Hank Williams and Faron Young.

It was Faron who began recording Merle's tunes, turning them into million-selling records and more than launching Merle's still unwinding career. Once his songs got airplay Merle had little trouble getting songs like "Johnny Reb" to singers like Johnny Horton, or "Ring Of Fire" to Johnny Cash.

For Roy and Cindy, their music career is something of a love story. They first met in grammar school where, Cindy recalls, Roy sat behind her and pulled her long hair. Today The Cantrells are on the road almost constantly and their two sons are usually with Cindy's parents in Texas — proud of their folks too! Although the road to success hasn't been an easy one for Roy and Cindy, the couple enjoy the satisfaction of knowing that their love and determination has finally won out.

Being married to the world's most adored man isn't the easiest thing in the world. Here's how Billie and Glen keep their marriage together.

GLEN & BILLIE CAMPBELI

 Glen Campbell dashed off into the darkened auditorium, leaving his wife Billie and two or three other couples looking after him at their ringside table

"What happened?" Billie asked. "I don't know," the young lady sitting next to her answered. "I thought he whispered something to you before he got up. I thought he wanted you to follow him."

"He did?" Billie said, totally bewildered. Opening her eyes wide she stared off into the darkness. "I really didn't hear him say a thing to me. Are you sure?"

"Well, I thought so," the girl said, no longer sure herself what had happened. "Maybe he didn't but I really thought he was telling you he had to go backstage and he wanted you to help him find something. Wasn't he talking to you just before he got up, Billie?"

"To me? I'm just so amazed. I had no idea . . ." and with that Mrs. Glen Campbell quietly rose and wandered off toward the stage in search of her husband.

"Are you sure he wants her to follow him?" the girl's escort mumbled, watching Billie disappear.

"You mean you didn't hear him say anything to her either? Oh no . . . maybe I've made a mistake about this whole thing. I better . . ." she started to rise.

"Oh, wait a second. Now don't you ramble off too. They'll find each other back there, don't worry."

But they didn't.



ping back into his seat. "Huh. . .?" he ventured, noticing the amazed look on the faces of his two friends.

"You didn't see her back there?" the young man asked, knowing the answer.

"See her back where?" Glen said, still not understanding. "I'm talking about Billie. Where is she?"

"Yes," the girl sighed, "so are we. Glen, Billie is off somewhere looking for you, 'cause I told her you wanted her to follow . . ."

"What?!" Glen shot back. He glanced anxiously about in the darkness. "I don't understand. Why would she go roaming off? She knows I'm going to be on any minute."

"It's all my fault," the girl whispered, a bit shaken by Glen's openly alarmed reaction to Billie's brief disappearance, "Listen, I'll go look for her. This is my fault. I really thought "Where's Billie?" Glen said, slip- I heard you asking her to follow you

when you got up. I'm so sorry, Glen. I'm sure I can find her. Just relax and I'll be right back."

"No, I'll look for her," Glen said without waiting for an argument. And he took off toward the stage.

Not a man to make attention-attracting scenes, Glen's actions were highly unusual. Pushing past a dozen ringside tables, full of celebrities and music critics, he seemed totally unaware of the stir he was making.

"Isn't that Glen Campbell?" someone whispered, as he shot past their table knocking against a corner of it practically spilling over every glass. "I wonder what on earth could be wrong!"

Finally arriving at the plush red side-curtain, Glen cornered a waiter who was about to go backstage, described Billie to him and stood waiting and glancing nervously around the pitchblack auditorium while the waiter went backstage to look for her. Certainly, he thought, she would have realized her mistake by now and would be wandering somewhere out here, looking for him or trying to locate their table. He rocked back and forth on his feet tensely. He was supposed to go onstage any second. Where was she!?

Finally, just when it looked as if all hysteria was about break loose across to his baby face, the curtains parted a crack and Billie stuck her head through, practically knocking herself and Glen out cold as their skulls met.

"There you are," she hissed. "OHH!" he sighed, throwing his arms

NO MORE MARRIAGE WORRIES



up in the air. "At last. Billie, what . . . !?" he began as they grabbed hands in great relief and headed back to the table.

"LADIES AND GENTLEMEN," the voice boomed, "IT IS MY PLEASURE TO INTRODUCE TO YOU OUR VERY OWN . . . MR. GLEN CAMPBELL!"

The applause rose about the auditorium. Glen steered Billie into her seat (much to the relief of the anxious couple awaiting the return of their two friends) and tore off into the darkness once again, grabbing his guitar and racing like a crazy man to the stage.

"There he is!" someone shouted. The spotlight hit him; the applause grew to deafening heights, and the music began.

Afterward Glen reached out for Billie backstage as the press pushed in snapping pictures and asking questions. "This time you just stand right nearby where I can see you!" he whispered with a slight grin. And she did, though the scurry and scuffling often separated them. Whenever Glen looked up she'd catch his eye with a wave of her hand, and he'd smile.

Obviously Billie Campbell's presence means a lot to Glen! When they're out together they're together. Glen's long past the days when a broken marriage and a faded love left him wondering about the possibility of ever really having a woman he could love and depend on forever. Years of frustration and years of success have gone by and Glen and Billie are still in love.

"I think I was scared," Billie once told her friends when they asked her how she felt way back in 1959 when she and Glen were married.

"I guess when any two people marry it's a gamble. To me it all seemed to happen so quickly. It wasn't Glen that scared me. I was sure of Glen. I just wished I was as sure about myself!" The early years of their marriage were not the easiest, to say the least. "Billie couldn't even boil water when we got married," Glen teases today, knowing what a fabulous cook she's become. "Her first dish was beans and ham, and she forgot to soak the ham. So it was like eating a salt block. But we ate it for a week because there was nothing else!"

Getting through the hard-times days was difficult enough; today Glen and Billie know all about the difficulties of the glamour days too. It's not easy to be the wife of a worshiped man-and it's not all that easy to be a worshiped man in love with your wife! But they're doing just fine. Ask anyone. Ask the young lady who looks so relieved as she watches Glen and Billie wave to each other across the crowded backstage pressroom. "The next time I think I hear Glen say something to Billie and Billie says it never happened-tell me to shut up!"

"I will," her escort grinned.

 The DOC WATSON sign is a permanent piece of furniture in Greenwich Village's Gaslight coffeehouse in Manhattan. He comes up now and again from Deep Gap, North Carolina to play, and we were lucky enough to hit one of the times his son Merle came with him. Like his father Merle is a big man, tall and solid. He didn't say much, but backup musicians seldom do, and that's what he was there for. Did very well too; lots of kidding from father to son but smooth pickups with lots of practice behind them-and for once a longnecked banjo didn't look bigger than the performer.

Doc Watson is such a frighteningly accomplished musician, and I'd admired him for so long, that I was a little afraid of meeting him. No one is obliged to maintain his stage personality backstage. What if he turned out to be impossibly conceited, or stupid, or mean? I needn't have worried. You can believe what you hear on the record—that good-natured, softspoken voice is pure Doc.

Chris Smither was playing talky songs out front while Doc and Merle were tuning up in back. I had a set of questions scribbled down, and hit him with the first one. Since he's the greatest flatpick artist alive, I figured everybody talks guitar to him-so I asked him about fiddlers too. "Did you ever hear Riley Puckett play? or Gid Tanner?" He broke into a gentle grin, "Oh; yes, many times." Mostly on records and radio, it turned out. "Now and then they'd play a schoolhouse or courthouse, but very seldom." I asked the question for two reasons-because listening to Puckett's professional, effortless, lyrical flatpicking is like listening to Watson (who occasionally botches a run just to show he's human) and because Tanner's raw fiddle and whoop-it-up singing you hear on old recordings is what Doc does today: back-stoop playing so professional it's high art, but first and foremost a joyful noise.

"Whose style most influenced you when you were growing up?" That was an easy one. "The Delmore Brothers, of course. Then the Carter Family, and I'd have to put Jimmy Rodgers third—a close third." He and Merle would play a number of Delmore Brothers tunes that night.

I asked the next question to scotch a story going around that Watson is

primarily a technician—an opportunist willing to play anything that sells. "I'm sorry, but I heard a rumor that you once played with a rock and roll band. Is that true?" "No; I did play some Country Swing." And what was that -country-western pop? citified Nashville? "Yes, you could call it that. Country Swing is a good name for it." I was easier in my mind. Of course you can play anything you want, but my experience is if you play country music even moderately well, you don't want to fool with electric guitars and so on. So I had to ask. Later on I asked if success had changed him in any way, and he said no. "Except I used to stick wholly to old-time music, and now I play what I really want to play." One sign of the pure country musician, oddly enough, is his habit of picking up other kinds of music off the radio and making it his own, the idea being to play what you like. Without it we'd miss beautiful forms like the country rag (catch Doc's "Black Mountain Rag" on record if you haven't heard it yet). As if to prove his point, late in the evening he sang "Summertime"-rich, light and slow, with Merle playing a sophisticated jazz top line (on guitar) over Doc's rhythm bass. Sounded just fine. They did "Georgia Brown" too.

I was saddened to hear that Clarence Ashley was dead— almost my first experience with pure country music was the Folkways album Old-Time Music At Clarence Ashley's, still one of the best record buys around (you can hear Watson on a couple of tracks). Doc said he really can't think of anyone to take his place. It's true. [A note to the younger crowd: if you think Dylan got it all from Woody Guthrie, listen

to Ashley's "Walking Boss," "Cuckoo" and "Sally Ann."] It got me thinking about the fine work to be heard on records like Music From Grayson And Carroll Counties, and how for a while in the fifties and sixties it looked as if we had it back again—the real-folk end of the "folk movement."

I asked Doc if he felt it was a sad thing that we no longer grow up learning the good old songs on our mother's knee, and of course he said yes. "But for a lot of people it was just something to do, and now there are other things . ." He added that there are enough young people, "in the colleges" and elsewhere, to keep deep-country music alive.

"You're known as a phenomenal technical craftsman. Have you any advice to give young people playing old-time music?" He winced, and said it would take four hours—but of course they should practice all the time. "And it helps if you have talent. Talent is what makes you feel what you're doing—whatever you play it makes ten times better." Fair enough, coming from a man who is his imitators' despair.

Then I asked him flat out, "Who was the best fiddler you ever heard?—the one who first made your jaw drop, you know." He knit his brow and said (not for the first time) that he wished he had known I was coming; he needed more time to think of some answers. "I'd have to say Uncle Ben Miller—he wasn't a relative but we called him Uncle Ben. I used to practice flatpicking his tunes on the guitar." This was good to hear. Watson has been known to destroy



audiences by following a fast mountain fiddle note for note—and making it look easy. Now I knew how he got onto it. How old was he when he started playing? "My father made me my first five-string banjo when I was five. He made it out of a catskin, tanned the hide himself—no, you don't tan a catskin; you just take the hair off."

I wanted to be sure I had his records straight, and got the list: Doc Watson, Doc Watson And Son, Southbound, Home Again, Doc Watson And Nashville—A Good Deal, all five on Vanguard. Naturally I asked him which was his favorite, and it turned out to be Southbound. Merle wrote the title song—because, Doc said, he doesn't like New York much. In the second set he played it while Doc sang ("I'm not saying he can't but he don't.")

It was a fine session, from the opening number ("Rollin' On") through old Watson favorites like "Brown's Ferry Blues," "Otto Wood (The Bandit)" and "Rolled In My Sweet Baby's Arms," even one of Jimmy Rodgers' Blue Yodels ("I Was A Stranger Passing Through Your Town"). Listening to Watson always makes me grin. Once in '64 I was stranded in New York, without a job, gut-miserable, and I listened to the

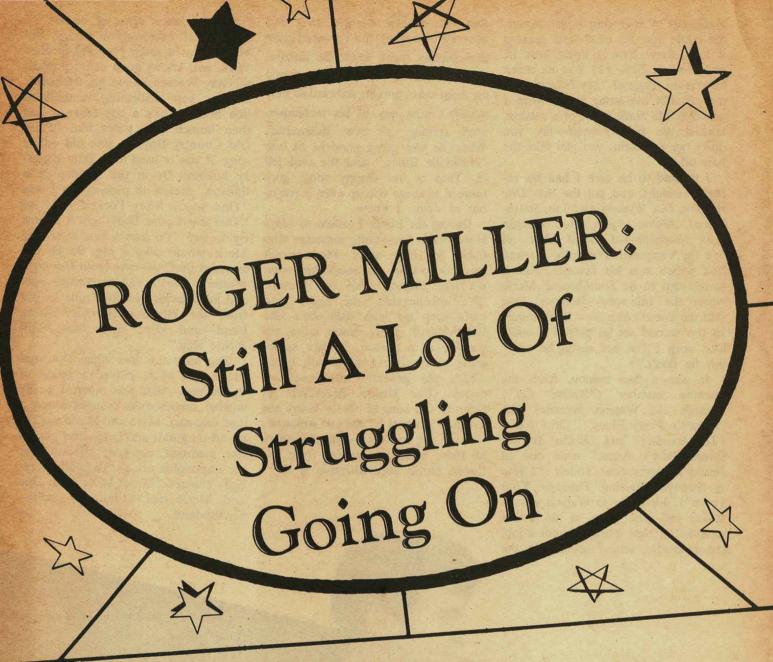
first two Watson records over and over. I grinned then and I grinned again that Sunday night. Even the intense, dedicated guitar-players who copped the front seats, leaning forward so they wouldn't miss any of his technique, were smiling all over themselves. When he was going good he lit into "Nashville Blues," and the roof fell in. That is one happy song, guaranteed to cheer you up even if you're out of work. I know.

During the break I talked to Marc Horowitz, a fine young musician who backs up Doc when Merle won't leave Deep Gap, and asked him what it's like playing with the Master. "It's unbelievable," he said. "You can't keep up with him-he's like Bill Monroe. Only much more accessible as a person. I learn something every time I play with him." That's the general experience, of course. I've known flatpickers to listen to one song of his for hours just to figure out how he does it. Amateurs like me are content to wonder where all those notes are coming from; his fingers hardly seen to move at all.

Watson has a sense of humor I'd have to call button-down denim. Bill Vernon has a radio program in New York, and knows good country fiddle the way Watson knows his fretboard. So Doc kept dedicating numbers to him because he's a city feller- and then launch into tunes like "Plain Old Country Boy," a fine old comic song if you're used to it, pure country hokum. Or in the middle of a difficult stretch of picking he'd say "That was a Riley Puckett run," or "That was Lester Flatt-got it almost right, too!" I'd asked him if he and Merle would play a rag. So he announced that "the man from Country-Western Stars" had requested one, and he'd decided to do a tune he got from the Hopkins Brothers String Band-and went right into "Dill Pickle Rag."

The most fun was when Doc and Merle and Marc played a string of threesomes—that was when I really wished somebody'd brought along a tape recorder. Marc and Merle switched off on guitar and banjo and played like madmen, everyone shooting for the impossible run. At the end everybody cheered "More! More!" but Doc and Merle had a bus to catch—Southbound.





 A small boy from a broken home, a boy who walked miles barefoot in search of comfort. a boy whose chores on the farm began at five in the morning and left him walking three miles to school to get there by nine, a boy who struggled physically and mentally for love and affection, trying his hand at every odd-job from cottonpicking to truckdriving just to pay for his lunch and his first guitar. A little boy crying out for his mother, a woman forced by economic circumstances to let her children be brought up by relatives and friends. Raised by an aunt and uncle in Erik, Oklahoma while his two brothers and sister were living elsewhere, Roger Miller fought all the bitter elements

Some of the hardship Roger Miller has known very few (fortunately!) will know. Some of the glory he's known, very few (unfortunately!) will know.

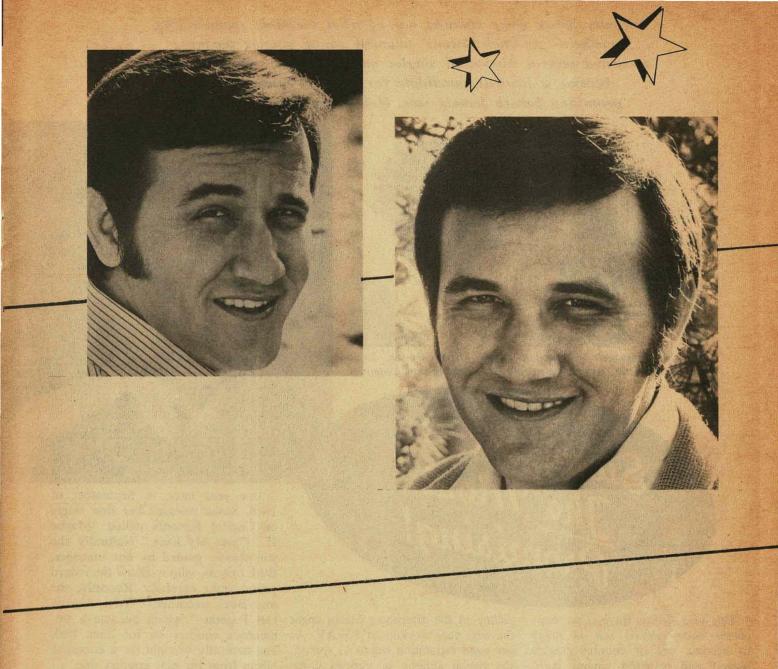
of loneliness that envelop a small boy. Today his songs, even "King Of The Road," reflect these painful memories.

His songs reflect struggle, twelve months of no lunches, of climbing into a nearby hayloft to teach himself to play the guitar at the end of a workday, of writing dozens of songs and entering every talent contest within thirty miles, of joining the Korean war and finding himself in the thick of it, returning to the States and becoming a fireman in Amarillo, Texas—until he slept through an alarm—or heading for Nashville with just enough money in his jeans for

one night's lodgings, of taking a job as a bellboy and singing his songs to anyone who would listen.

His songs are whimsical, humorous, serious, dramatic—and popular! If Roger Miller doesn't compose another song, his music has already become part of the folklore of the United States. Composer of 500 songs, 300 of which have been published, he is a perfect example to writers everywhere. The Psychology Department at Trinity University of Texas uses Roger Miller's method of writing as an example of highly developed perceptive thinking.

So far no one has ever won more



Grammy Awards than Roger. People compare this strange man to Will Rogers — although instead of speaking out with wit and humor on issues, Roger's thing is less political and more personal. He writes and sings from life, and through his music, he talks in a universal language. In "England Swings" and "Kansas City Star" he laughs with life. In "The Last Word In Lonesome Is Me" and "One Dyin' and A Buryin'" he cries for life. With"Husbands and Wives" he yearns for affection. Yet his greatest hit of all, "King Of The Road," depicts an era and trains which he never knewexcept in story.

Remembering well what loneliness he has known, the loneliness of onenight stands and the discomforts of the road, just recently Roger opened his first King Of The Road Motor Hotel, a multimillion-dollar facility incorporating every modern convenience imaginable as well as some that Roger has invented.

Plans for six more are already on the boards, with expected franchises scheduled to follow based on the prototype in Nashville. Opening night at the Nashville King Of The Road Motor Hotel featured Roger himself personally headlining the show for the first three days. Socko!

It's been a long haul from a familyless boy born in Fort Worth, Texas to this California resident whose consideration for people is marked by a concern and deep sen-

sitivity, by giving a little bit of himself in each of his songs. Surely we will still hear the sound and fury of the painful days in every Miller tune and lyric, for he cannot forget these times. Their memory hangs on him always, often shadowing all the happy moments with his wife and family, with his fame and success, with his awards and popularity.

Roger Miller the balladeer has much to say. We've heard a lot of it in his songs. There's also much we haven't heard. For Roger there is still some inner struggle, some corner of fear and loneliness that drives him away from happiness. Still, no matter how he deals with this, for most everyone he will always be "King Of The Road."

33

Recently Susan Raye zoomed out of what certainly seemed like
"nowhere" as Buck Owens' talented young singing partner,
recorded several hit-bound singles and an album with him and
became a favorite candidate for country music's most
promising future female star. How'd she happen so fast?



With her manager and singing partner Buck Owens, Susan had very little trouble proving her singing-star potential.



■ This year, Susan Raye is the newcomer being picked out of many to become one of country music's biggest and brightest singing stars. No doubt she will disappoint no one!

Born in Eugene, Oregon in 1944, Susan had no early ambition to be a professional singer, though she did join a rock trio during her senior year in high school. The group, however, disbanded before Susan even graduated.

Things didn't begin to take any formation until Susan's mother told her about an audition for a country singer on station KWAY in Forest Grove—a small town near Portland, where Susan was raised. Unfamiliar with country music itself, Susan was interested in the possibility of working in radio. She bought several country albums, learned some songs, and entered the audition. She also won it!

Doing a live country program in the morning and serving as a disc jockey in the afternoon, Susan spent the next year working at KWAY. As her local reputation began to spread, she began singing in various clubs throughout the area at night and eventually became a regular on Portland's television show *Hoedown*.

Then in 1965, while working in a Portland club, Susan was "discovered" by Jack McFadden, manager of country-music great Buck Owens and many others. Buck heard about Susan and had her and her mother flown to his headquarters in Bakersfield, California for an audition. Later the same year Susan joined Buck on a tour of Washington and Oregon.

After the tour Susan remained in Portland, continuing her television and personal appearances. But in 1969 she signed a contract with Buck Owens and moved to Bakersfield, California where Buck and his enormous talent factory OMAC reside.

One year later, in September of 1969, Susan released her first single on Capitol Records called "Maybe If I Close My Eyes." Naturally she was closely guided by her manager, Buck Owens, who oversaw the record project quite carefully. Recently, she and Buck recorded "We're Gonna Get Together" which became a tremendous country hit for them both and naturally brought on a complete album from the new country duo.

Impressed with the large response his young protege was receiving, Buck felt confident to bring Susan with him when he appeared in Las Vegas. Again Susan received enthusiastic reactions from the thousands who crowded in each night to see the show. Both as a solo artist and with Buck, Susan continues playing innumerable clubs, learning new songs and recording whenever she can find time

Under Buck's guidance, Susan is determined to study and develop her music and establish her identity as a performer. Judging from her recent nomination in the Country Music Hall of Fame as "Most Promising Country Western Female Newcomer," it seems safe to predict that she will most certainly succeed.



There's a very simple, very obvious reason why a fellow like Porter Wagoner has climbed to the top so successfully and stayed there— he loves country music

• With a syndicated TV show all his own that comes barreling out of Nashville every week, forty-year-old guitar-pickin' Porter Wagoner holds a very special place in the hearts of country-music fans everywhere. Ever since he began luring customers into the local grocery store where he worked in West Plains, Missouri with his singing and playing, Porter was headed straight for the kind of success he's created for himself today.

It took a little guidance from Red Foley and a lot of talent from Porter, but in 1955 he got his first big hit cutting "Satisfied Mind." By 1960, Porter began taping his now famous television show, a show that has lasted ten years without a hitch.

"I think the main reason for our success," Porter told us, "is that the show is such an honest one. Sometimes a number mayn't be exactly perfect, but we don't stop and try to dress anything up to make it better than it really is. I've never tried to do a show too perfect. If we make a mistake, most people seem to understand . . . unless it's a really bad one!"

Though replacing Norma Jean was a difficult thing for Porter, when he did (as everyone knows) his choice was a wise one — Dolly Parton.

"I had never thought of anyone to replace Norma Jean, but when we finally did make the change Dolly was the first one I thought of because

I had heard her work and seen her on stage. I just knew she was the kind of person that any audience would enjoy."

Helping other talented country artists get a firm start in the business is something that comes easily to Porter. He knows how people stopped to help him, and he knows where he might be today if they hadn't!

"All through the years there've been so many people," he says thoughtfully. "It's been so many, hundreds that have encouraged me, given me all kinds of breaks and opportunities. The late Red Foley had me on his show for six years. He helped me learn how to talk to people on stage, how to record, how to communicate. Chet Atkins is another, of course . . . the late Steve Sholes at RCA. Today when you go with a record company you sign for one year with a year option and if you don't have a hit in that one year — they drop you! But when I started, Steve at RCA told me we'll sign you to a contract, and we'll record you until you have a hit . . . sooner or late. Well, it was five years before I got that hit! If I was to go with a company now, I probably would have never gotten started. It's kinda sad . . ."

Criticizing the way today's record labels are handling their artists is something Porter has no hesitation about. All around him he sees talented artists struggling to find the right material (something he feels is absolutely necessary) in a frantically short amount of time. The odds, he knows, are about a million to one, and that he considers tragic. "Record companies," he laments, "don't really work with an artist the way they used to."

Although he doesn't want to sound too old-guard, Porter does have some questions about the "new country" sounds being produced by such artists as Glen Campbell.

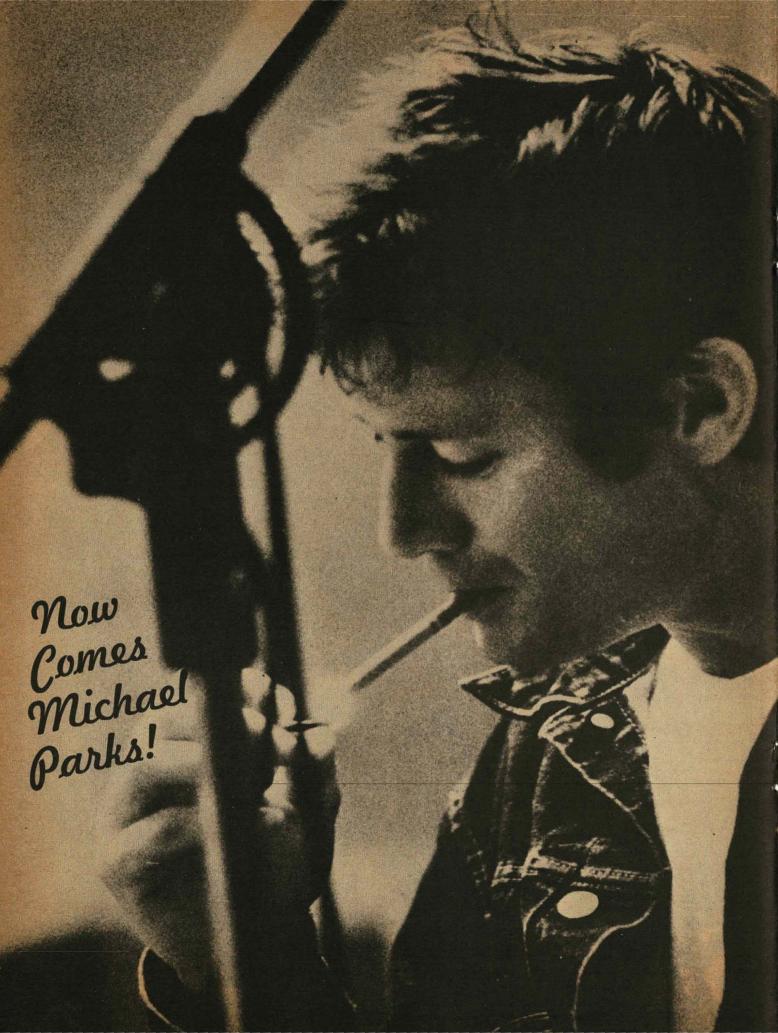
"He's as pop as Andy Williams and Dean Martin, and yet they still keep him in country charts. This is the part that I don't understand. I just feel that there's a line somewhere along that separates country and pop music. Glen, who I think is a terrific artist who's done a lot for country music, is as pop as any. I guess many people will just think that I'm so hard country that I want to keep it in the old, old days, but I really don't feel that way at all. I want to see the country-music business stay that way because I love it. I've worked tours for \$25 a day, paying my own traveling expenses and hotel room; but I did this because I love the business and it's what I've always wanted to do."

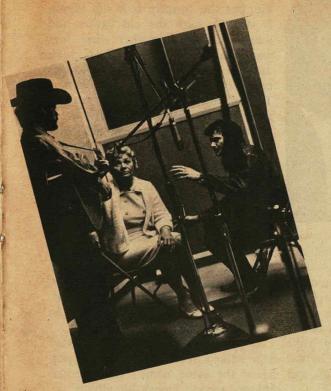
There's a way to tell a true-blue country performer — just ask your-self if he'd continue to play the music if the C&W industry didn't exist. Porter Wagoner is one of those men, and they are the backbone of (even commercial) American music.

Porter Wagoner: Inside A



Satisfied Mind



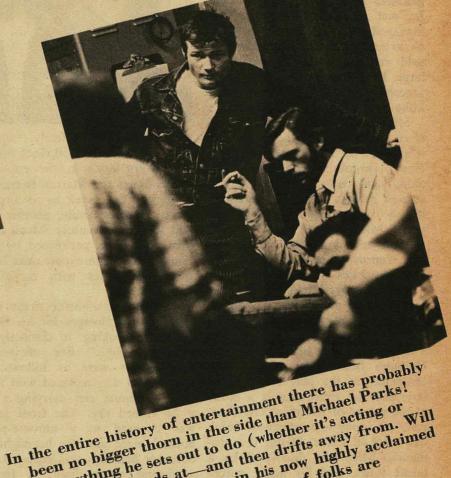


(Why His Highway's So Lonesome)

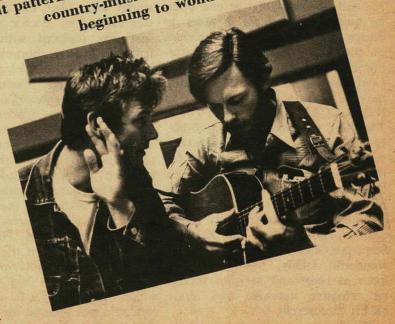
by Jon Simon

■ Michael Parks is that enigmatic character we've been seeing on TV in Then Came Bronson and who starred in movies such as Wild Seed, The Idol and The Bible. Softspoken, elusive and moody, he has long since been pegged as a rebel and a loner. Extremely independent and unpredictable, Parks is certainly not the boy

Perhaps by better knowing Michael's childhood we can better unnext store! derstand his nature as it is today. Born in Corona, California on April 24, he was one of five children making their home in an empty warehouse, a garage or a temporary campsite. His family was poor and they often worked as a unit sacking oakleaf mold for sale to nurseries. It was often hard for them to make ends meet, and they sometimes went



been no bigger thorn in the side than Michael Parks! Everything he sets out to do (whether it's acting or singing) he succeeds at and then drifts away from. that pattern begin to appear in his now highly acclaimed country-music career? A lot of folks are beginning to wonder and worry.



hungry. At 14 Michael left home. He had been in and out of 21 different schools and finally decided he would rather get his education on his own in the streets. During his youthful wanderings he did attend and graduate from junior college. There he met one English teacher who managed to reach him and turn him on to reading books. He became an avid reader and soon amassed a large library of over 2,000 books (recently stolen — a tragedy that Mike does not like to talk about).

Michael's travels brought him very close to the land and the people who work hard on it. He passed through many odd-jobs (baled hay, picked crops and fought fires), making enough money to eat while wandering all over the state. Throughout his youth Michael lived close to farm workers and agricultural centers. He is a Taurus (earth sign!) and feels very close ties with the land.

What brought Michael to acting is something of a mystery. He was always highly talented and outspoken, so he first tried out for a part in a local production of Compulsion in Hermosa Beach. One of the main characters in the play kills a small boy, and the entire play is a study of the nature of this man. The character is moody and rebellious, much like Michael Parks. During the production Mike was discovered by a talent scout, and his acting career from then on was a steady climb to stardom. (This very climb disturbed Michael so much that at one point he quit show business in order to escape the increasing infringement on his privacy.) He began appearing in the daytime TV series Day in Court and soon moved into making senger seat. The chainguard and movies, starring in such features as the voltage regulator covers were Wild Seed, Bus Riley's Back In Town, chromed, the rear fender bobbed 5 The Idol, Channing and The Bible. inches and the taillight replaced with In the latter he was seen as Adam. an old-style English light. The mo-

the second time, is the father of three ly-mixed formula called "Bronson children. A few years ago, he and his Red." The final touch was the Bronbrunette wife Kay settled in a rural son "eye" insignia on the gas tank. community in Ventura County (Ojai, Calif.) The children are Patricia, Stephanie and Jim. Even with his wonderful family, Mike is still a loner at heart and he often travels on extensive statewide trips alone within him ever since he was a small on his motorcycle.

cancelled for next season) on NBC other agricultural workers. The cowwas Then Came Bronson. The boys of the old west may still not



script fit him perfectly, allowing Mike to be himself and reach millions of viewers much in the same way James Dean and Marlon Brando did in films. Every week he motorcycled off to another family, another town and another adventure. Much of the bike riding was performed by Mike himself. Being an expert rider he did even the scenes with racing and

jumping!

For the show, Mike made many of the stock changes for his Harley Sportster, making it distinctly the "Bronson Bike." For aficionados, the changes were as follows: the front wheel was replaced with a 21inch aluminum rim carrying a 300 x 21 ribbed tire. The front fender was changed to a chrome-plated bobbed piece and the headlight nacelle (or housing) was replaced with a chrome sports light. A Harley-Davidson CH gas tank and the rear shock springs were chromed. A kickstarter was added, though the Sportster carried an electric starter. The seat was replaced with a custom leather unit and a short chrome handhold was mounted behind the pas-Michael, now happily married for torcycle was painted with a special-

So, Then Came Bronson, but now comes Michael Parks! His most recent talent expression has been singing and writing country-western music, something that has been living child. He was brought up in country-Mike's latest acting stint (recently western life, along with millions of

live, but the country folk still identify strongly with the old stories and songs. Michael's mother sang him many when he was just a small child, and he quickly learned how to accompany her with the guitar. Throughout his travels and various jobs Mike collected songs and learned to sing with others. He truly identifies with the country-western soul, for he has lived the hardships of hard work and drifting.

Michael entitled his first album Closing the Gap. With arranger-producer James Hendricks (a top country-western talent himself, both as. singer and writer), Mike managed to turn out a fine album of carefully selected and cherished songs. "When I was a kid I used to sing to myself. In this album I felt like singing, so I just sang," says Mike seriously.

Long Lonesome Highway (titled after Mike's recent country and pop hit of the same name) has become Mikes's second smash-hit album.

"You see", he continues, "country music is very simple for me. The music is uncluttered — it's something that I think, well I don't know, there isn't a tune that you don't relate to, that you could relate to abstractly."

For whatever reason you relate to music, one thing's for certain. People really love the songs on Mike's albums. There are thirteen cuts on the first album and even though Michael didn't write any of them each one is a piece of him. His voice and mood adjust perfectly to each song, showing how truly he feels for the songs.

The first cut is "Oklahoma Hills," written by Woody Guthrie. This song beautifully describes the "land of sage and cotton" that both Woody and Parks know and love so well. There are five other songs on Side I, "Pretty Piece of Paper" (about the worthlessness of marriage without love), "Midnight Wind," "San Antonio Rose" (gay tune about the nightlife of San Antonio, Texas), "Soldier's Last Letter" (sad song about a soldier who writes his last letter home to his mother before getting killed in some far-off war), "Wayfarin' Stranger" (a very sentimental song with religious overtones - a song about drifters like many country-western folk who wander across the land much like Jesus Christ did 2,000 years ago).

Side II has seven songs, all slightly more exciting, and perhaps better



James Hendricks. Both songs are beautiful laments about small children. "Ride 'em High Cowboy" describes small kids riding wooden horses in front of stores and then growing older and riding real horses as adults. The song is highly religious and beautifully written. "Tie Me To Your Apron Strings Again" is a narrative about a drifter who left home early, traveled about, and is now lonely and longs for the security of a home and family. This song is a favorite of Mike's, for it so well describes his wishes and shortcomings. "Won't You Ride in My Little Red

Wagon" is a gay, joking song in which the singer is courtin' a young girl. "Treasure Untold" is about the wonders of love. "Sneakin' In The Back Door of Love" is both a putdown and lament about loving a cheatin' woman. The last song on the album is Mike's favorite, and he performs it with his mother. His mom first sang "Little Buckaroo" to him as a child, and he's remembered it ever since. They begin singing the song without music (just as his mother did beside his bed when he was a child) and later Michael joins

in with soft accompaniment on the guitar.

Although Closing The Gap was released to coincide with his TV series, the album has no direct connection with the show. Parks has shown himself to be a true singing talent with Long Lonesome Highway as well. An individual always, Michael is too unpredictable to outguess. No one knows (but a lot of folks sure hope!) if he will keep singing. He's the original "Wafarin' Stranger" going down a "Long Lonesome Highway."

This month Country-Western Stars drops in on two of your favorite country talents-Mr. Dean and Mr. Brown

- Jimmy Dean is a lovable clown with all kinds of talent for singing nie, Jim Ed had one of the top songs and talking. Ask him questions and prepare yourself for some bewildering answers:
- Q: When did you start acting, Jimmy?

all over my shirt!

But you can pretty much get the field. picture about Jimmy Dean anyhow. Whether you visit him on the set where he grew up helping his father while he's cutting up as a prankster, tend the family's 160-acre farm and joking and chatting raucously, or run a successful sawmill business, overhear his manager moaning how Jim and his older sister Maxine were Jimmy intends to give up the oppor- both specially interested in music and tunity to make fortunes again this virtually lived for the Saturday-night summer singing at rodeos and fairs, broadcasts of the Grand Ole Opry. just to be with his family cruising on Soon they began singing together at their 47-foot yacht "The Big Bad John."

"Just say the word," Jimmy kids seriously, "and the word is money. For the right price I would do anything that's decent and legal-and a lot of things that ain't!"

Though the sun has not always shone for him, he is philosophical about his problems. "When things go against me," he says, "I ask myself three simple questions: Who are you? What are you? Where do you come from? And I have to answer that regardless of what people think of me, or what they read about me, I am basically a West Texas farmer, and that's it!"

And "it" includes Sue Wittauer Dean, the lovely Maryland girl Jimmy married in 1950, and their three children: Garry, Connie and Robert, his closely-knit family that enjoys doing things together.

Jim Ed Brown is often described by Vito Pelletieri of the Grand Ole Opry as "The Prince of Country Mu-

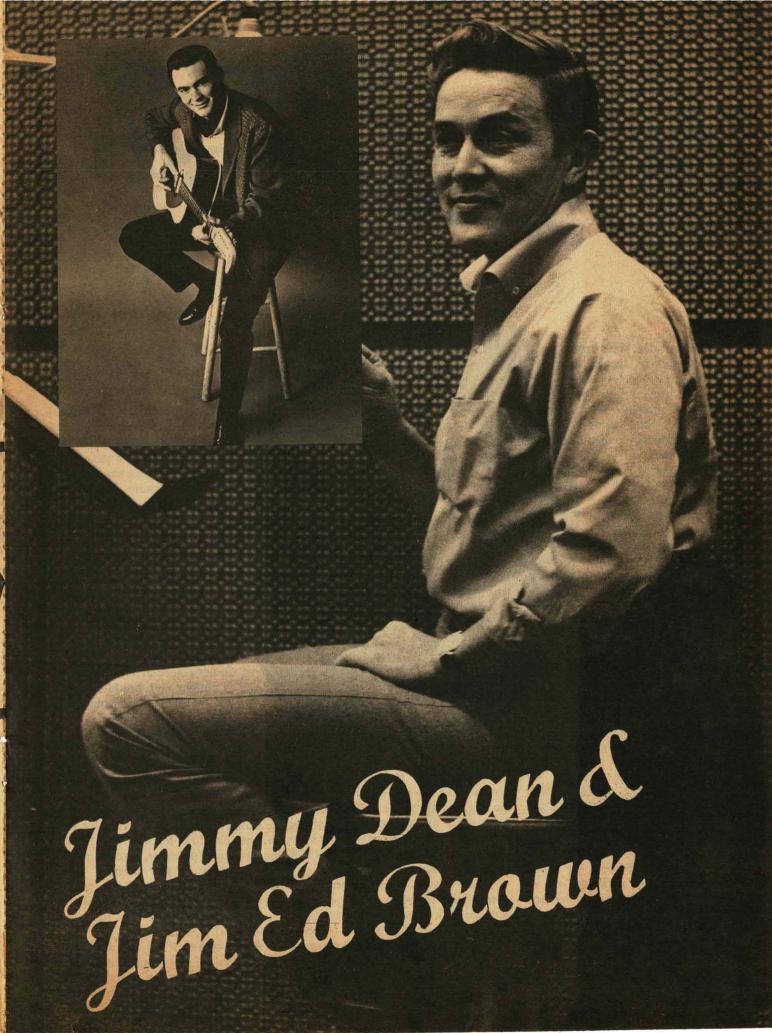
Once Jim used to sing as the sole male member of the famed country singing group The Browns. Today, of course, he goes it solo with his sisters and is turning out hit after hit ("Pop-A-Top" and "Bottle, Bottle").

in the late fifties, "The Three Bells." The group, which had been performing together since 1955 was respected as one of the top singing ensembles on the country charts. In 1967 they A: When my wife found lipstick were selected as the Best Singing Group in the entire country-western

Hailing from Sparkman, Arkansas,

With his sisters Maxine and Bon- local events. During his freshman year at Arkansas A&M College, Jim Ed majored in forestry. He switched schools and majors the next yearto music! In the fall of 1953, he became a regular on Little Rock's Barnyard Frolic and the following February he and Maxine cut "Looking Back To See." Then younger sister Bonnie made them a trio and The Browns became feature performers on Red Foley's TV show Ozark Jamboree. In '63 Jim went out on his own. Chet Atkins recorded Jim doing "I Heard From A Memory," and the rest you know. Today Jim lives in Brentwood near Nashville, with his wife Becky-a dancer and artist -and their children.

Country Visits Uisits



The Love Problems Bobbie Gentry

In the crowded press room of the Palladium theatre in Hollywood, Bobbie Gentry called on every ounce of professional stamina she'd ever learned and somehow, miraculously pulled herself together . . .

"Miss Gentry . . . Miss Gentry!" the photographers called from every side of the room. "Over here . . . please, Miss Gentry! Look this way . . . stand that way . . . turn my way, Miss Gentry, puuul-eeze!"

"I . . ." she opened her mouth, bewildered, exhausted, then gave up, posing with whoever they pushed her way. Her smile kept fading, but with every "Miss Gentry!" she'd remember and replant it across her otherwise openly sad face.

Somewhere in the shadows, her press agent lingered restlessly trying to judge her client's stamina . . . just in case. What if Bobbie broke down? How much more of this could she take . . . today of all days!? What would she do if Bobbie did break down? Could she rush her out of there in time? The flashbulbs and strobes flickered endlessly. It could drive anyone mad-how on earth could Bobbie stand it, especially now?

time you need, ladies and gentlemen,"

she interrupted. Bobbie closed her eyes in relief. Slowly, she tried to leave the area, only to be accosted from every angle by tape-recorder-carrying journalists who seemed to have no idea how bad their timing was for the young country star.

"Wait, please, Miss Gentry, I'm from a local music magazine and I'm here to ask you a few questions about . . ." Bobbie stared, expressionless at the tall, well-meaning reporter who was obviously address-"I think Bobbie's given you all the .ing her as he spoke with great speed and clarity about her career

in country-western music. He stuck a microphone in front of her, smiled and waited for a reply.

> "What?" she said, completely unable to comprehend that the long, painful evening still wasn't over for her, that she still had many more public moments to go. "I . . . I'm sorry . . . I didn't hear . . . who . . .?" she faltered.

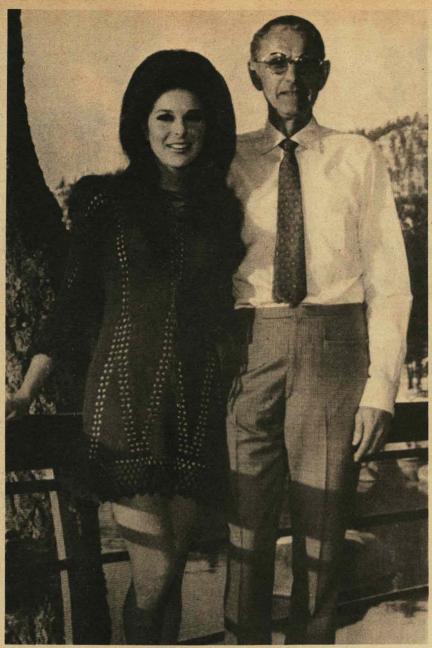
Another reporter cut in: "Hello, Miss Gentry! I wonder if you could give my magazine a few minutes of your time. We were most impressed with your performance here at the Palladium tonight and would like you something to tell us about . . ."

A flashbulb went off, blinding everyone and Bobbie spun around. "I think I'm a little tired right now, gentlemen. If you could . . ."

"Aw, Miss Gentry!" a broad, jollysounding man cut in, placing his arm around her and leading her toward his own tape machine, already set up and running in the corner. "Here we've come all this distance just to hear and see you! How can we let you get away without even talking to you? Huh?" he chuckled.

Bobbie sighed. "Yes, of course . . ." she muttered, but somewhere, deep inside, she was crying. Nobody knew it. Nobody wanted to know it. All





Marriage to Harrah didn't work, but Bobbie and Bill remain friends. She'll appear at his Las Vegas club at least once each year-strictly solo though.

and photograph Bobbie Gentry: the star. As for Bobbie Gentry the human being—she'd just have to hold on 'til the awful night was finally over.

The questions were ancient ones that she'd answered so many times over the years. She didn't have to concentrate very hard and her mind kept drifting . . .

Why was everyone telling her how well she'd sung that night? She could hardly remember singing. Hadn't she just walked through "Fancy"? Hadn't the orchestra been a bit too loud for her to sing over? What time was it, anyway? Don't journalists ever go home either? What city was she in?

anyone wanted to do was interview Why did this blond cameraman keep waving at her after every picture? Had she ever met him before?

> "We read in today's paper that your marriage to William Harrah is over, Miss Gentry . . .," someone was saying, poking a microphone at her.

> Bobbie woke up with a start! "What!" she blurted, as if the reporter's statement had been a question. For the first time since they'd pushed her into the press room Bobbie was in touch with herself. She whirled away from the tape recorders, flashbulbs and smiling faces. She was leaving, and heaven help the innocent unsuspecting reporter who tried to stop her!

"Gee, Miss Gentry . . ." one began, flashing his press card her way. Bobbie pushed past him, never seeing him... never hearing him. "Miss...?" he muttered, unhappily. Bobbie's press agent jumped in, blocking off the trail of reporters while whispering to her client. "Have you had enough?" "Yes!" Bobbie hissed. "That's it! I can't take anymore!"

"Uh . . . let's see, everybody. How about some sandwiches and coffee?" the courageous agent began. Bobbie disappeared through the stage curtain and the press resigned themselves to coffee and sandwiches instead of more "friendly chitchat" with Bobbie Gen-



"Bobbie's just a little bit tired this evening. I'm sure you all had ample time with her though, so please just help yourselves to all this delicious food . . ."

"Ample time?" someone muttered angrily. "I have a blank tape! That's what I'm going to fly back to San Francisco with—a blank tape. My editor is going to kill me. What happened, anyway? Did someone say something that made her mad?"

"Yeah," a photographer answered, as he packed up his equipment. "Bright mouth over there went and asked her about her divorce! Zammie! She took off like a bolt of lightning!"

"Oh, smart!" someone else added. Slowly the crowded room grew quieter. The sandwiches certainly weren't all that good and it was for sure Bobbie Gentry wasn't on her way back for more tete-a-tete with them, so they might as well chalk it up as "one of those things" and head home.

Outside the theatre a newspaper stand still carried two or three copies of the day's paper: "Bobbie Gentry Announces Plans To Divorce William Harrah," the headline read.

"What's the matter with that girl, anyhow?" someone said, waiting for his car to be driven out of the crowded parking lot, "Why did she marry the man? Why is she divorcing him? What's a young, pretty, talented girl' like her doing with so much heartbreak all the time?"

"Are you asking me?" a lady reporter said, startled. "Why didn't you ask her . . . or were you the one who tried to when she ran out on us?"

"No . . . I didn't, but I would have if I'd had a chance to talk to her."

"So? She would have run away from you too. What's the difference? That's no answer."

"No, that's no answer. Someone should tell her that!"

47

EXCLUSIVE! Country -



Top winners of the evening for BEST MALE AND FEMALE VOCALIST: Merle Haggard and Tammy Wynette.





There was quite a stir when Glen and Billie Campbell arrived at The Palladium Theatre. Glen (who lost all his nominations to Merle Haggard) and Billie were greeted by fans and Academy members alike.



Western Academy Awards!



 The Hollywood Palladium was all aglow as the nation's most acclaimed and adored country-western writers, producers and performers streamed into its red-carpeted lobbies and Excitement seemed to raphers darted about trying to capand jewelry that flowed past in great bursts of noise and energy.

The Academy Of Country and Western Music was about to honor its own. The gigantic Palladium theatre was filled with tables and chairs. The banquet, later to be followed by the awards show, was ready. Miraculously the huge hall filled up as America's great musicmakers took their seats. Marty Robbins, Glen Campbell, Waylon Jennings, Bobbie Gentry, Charley Pride . . . the room seemed to tremble. The Kimberlys, Dick Clark, Keely Smith, Linda Cristal, Bill Anderson . . . the excitement grew and grew. Lawrence Welk, Sara Lane, Jimmy Wakely, George Lindsey, Mark Lindsay . . . the room finally filled to capacity with well over 1,400 on hand to celebrate the Fifth Annual Awards Presentation of Country-Western Music.

The near-impossible job of feeding all these celebrities somehow took place without a hitch. The show began.

Hosting the honors is Buddy Ebbristle from every corner as photog- sen, who dances and sings his way through an old song he penned called ture the colorful array of costumes "Alimony." Interspersed between the





Another big favorite of the evening (who also lost out to Merle Haggard) was Charley Pride.



Keely Smith is distrcted from a friendly chat when fans ask her for autographs.



TV's High Chaparral star Linda Cristal Actor Chill Wills (also a presenter at arrives. She and Herb Alpert were presenters at the Awards ceremony.



Awards Banquet) greets photographers.



Marty Robbins and Country-Western Stars' editor pose together in this double-exposed photograph over the Academy's official orchestra, were Tammy Wynette, who won Top

two-dozen or so categories of com- Merle Haggard turned out to be a petition were a variety of entertain- constant hole in the otherwise almost ing numbers by The Chapparel Broth- perfect production. Merle was a coners, The Kimberlys, Bobbie Gentry stant winner in all the top categories! Waylon Jennings and Freddy Weller. He took Top Male Vocalist over Glen

Naturally the focus of the evening was on the awards. Since organizing six years ago, the Academy has made the awards themselves the focal point of the annual country-music cere- Sue," "Don't Cry Daddy," "The mony. Because of this, the absence of Games People Play," "Make It Rain"

Campbell, Johnny Cash, Billy Mize and Charley Pride. He took Single Record Of The Year ("Okie From Muskogee") over "A Boy Named



Bobbie Gentry looks somewhat sad as she waits for the evening's festivities to begin. Though announcements of her separation from William Harrah III (after a jew short months of marriage) had only broken that day, she went on as scheduled for the Academy's show and sang her composition "Fancy."

and "Try A Little Kindness." He took Album Of The Year ("Okie From Muskogie") over The Best Of Charley Pride, Glen Campbell Live!, Johnny Cash At Folsom Prison and Tammy Wynette's Greatest Hits. He also took Song Of The Year with "Okie From Muskogee."

Other top winners of the evening Female Vocalist over Bobbie Gentry, Lynn Anderson, Judy Lynn, Dolly Parton, Connie Smith and Cathie Taylor; Freddy Weller, who won Most Promising Male Vocalist over Buddy Allen, Cliff Crawford, Norm Forest, Eddie Fukano, Mayf Nutter and Ronny Sessions; and Donna Fargo, who took Most Promising Female Vocalist over Susan Raye, Peggy Little, Linda Manning and Judy West.

Virtually living out of suitcases because of the incredible amount of personal appearances being asked of them, The Stonemans remain the country's most exciting and professional C&W group. Talent is what they're all about. So when a young fellowperformer who used to work his pre-fame days on the same shows in the same state needs some extra special talent for his new country-pop television series, you can surely bet that Glen Campbell searches out his old pals, The Stonemans!

The Stonemans arrived at the CBS Tennessee Three and John Hartford studio early. This particular Glen were to be featured on this remarka-Campbell Goodtime Hour was ob- ble hour of talent. The Stonemans viously going to be more than the arrived at Television City around usual or routine show. In the first 10:30 a.m. and immediately went place, it was the final show of his to the third level, to Rehearsal Hall series until the new season and every- "C." The problem for the moment one wanted it to be the best one of was to select a song they could sing them all. Secondly it was to be an all together with Glen. Patsy—who only country-music show, and most im- joined the group after her father's portantly it was to be a country-music death in 1968, which left her younger show that would be done properly, sisters and brothers in need of another In short, the emphasis was to be on musician—suggested an old traditiontalent . . . which brings us to The al gospel number that Pop Stoneman Stonesmans!

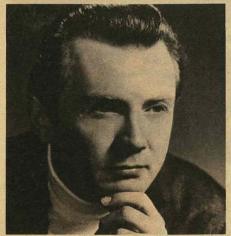
In addition to Glen's wise choice of Dies." The Stonemans, Johnny Cash, The

RONI

used to sing, "Where The Soul Never

As soon as Glen and The Stonemans started running through it, with Glen singing Pop's part, almost everything else in the rehearsal hall stopped. Glen and The Stonemans were singing their hearts out and loving every moment of it. An electrifying spirit was developing, and everyone could feel it.

It was like magnetism. A special number featuring six banjos was scheduled for the show. The jam



VAN

session was a continuing phenomenon for the rest of the week, probably because so many great "pickers" together in one building was something of a happening that rarely happens! Every time a musician got within grabbing range of a guitar, banjo, bass or mandolin, somebody else just seemed to feel a natural obligation to provide some accompaniment. A jam session, small or large, developed at least every fifteen minutes!

That Glen and The Stonemans were together like this on his show was almost too much for everyone to take in. There were too many me-





SENSATIONAL



STONEMANS

mories for them all. For years The Stonemans lived and worked in California. The experience was priceless... but the pay was something less. So the group soon left for Nashville, where with the help of their long-time friend Jack Clement, The Stonemans began their climb. In two short years they matured into the thoroughly professional group they are today.

However, during those years in California, someone else was struggling to make a way for himself in country music. Although never getting to know each other very well (but wanting to, of course) they worked several *Shindig* shows together and admired each other's recordings. The talented young performer was a clean-cut boy from Arkansas, a guitar-playing singer named Glen Campbell . . . of course!

"Doggone it! You-all are one of my favorite acts," Glen told The Stonemans when he offered them an invitation to be on this his last show of the season. "I want to use only the best!"

Times were good and bad for The Stonemans. Pop Stoneman had been in Vanderbilt Hospital since the middle of April for major abdominal surgery. He wasn't recovering according to schedule at all. Late in May he went back again. Still his progress was unsatisfactory. Then on June 11 he again went into surgery, but twenty-four hours later developed a blood clot and died two days afterward. America's oldest living recording artist had died at the age of 75, and an era had ended.

Donna, Roni, Van and Jim—four of the 23 Stoneman children who had been performing with Pop for most of their lives—asked their oldest sister Patsy to take over where Pop left off.

The six banjo players began jamming again. They decided to incorporate the rest of The Stonemans as well, utilizing Jim's famous slap-bass technique, Van's dynamic guitar work, Donna's speedy mandolin playing and



PATTIE

Patsy's autoharp. The spirit of cooperation was incredible.

The director brought the audio engineer over to The Stonemans in order to discuss the group's sound requirements. Because of the delicate balance between voices and instruments, audio for The Stonemans is always a number-one consideration. This is further complicated by the fact that The Stonemans are very active performers.

Wardrobe for the rest of the cast was based pretty much on the clothes The Stonemans had brought with them because the wardrobe mistress said their outfits were "just great."

"SOOOOO-eee!" Roni Stoneman could always be counted on to holler out to punctuate the musical pause. Nothing new for Roni, of course, who is a natural comic with her outrageous suggestions, bowlegged walk, or sudden droop under the "weight" of her banjo. If that didn't have everyone in the room falling on



JIM

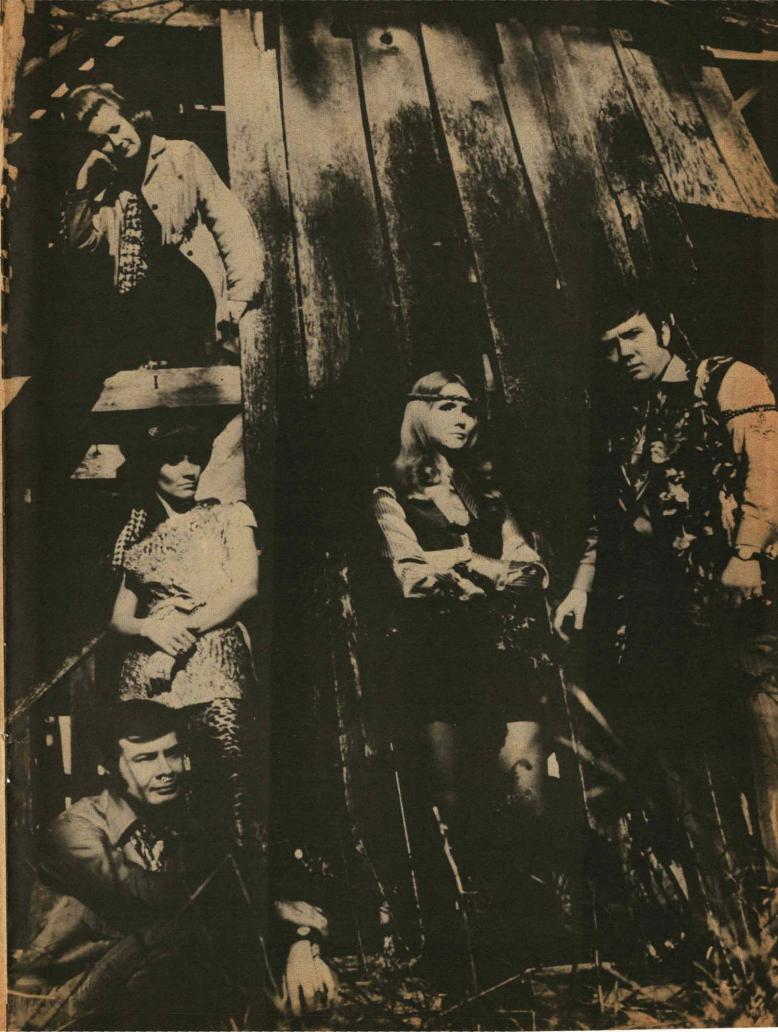
the floor with laughter, Roni'd simply start tugging at her miniskirt in a futile attempt to get it to come down below her kness. Always she could he counted on to charm her way into the hearts of anyone around her. Again and again people tell her she should be in the movies. Her type of comedienne is rare, because the understanding intelligence she possesses is rare.

Getting ready for the final taping, Jimmy Joyce (the chorus leader for Campbell's show) remarked to Donna, "We've got to get you back again. Glen's positively been beaming all week long! He sure loves this music, and you sure have been good for him!"

After the taping, The Stonemans got tense. They were more nervous after the show than before it! Although they knew everything had gone well, hardly a word was spoken as they drove back to the hotel. They were tired and nervous. They'd been invited to a party at Tommy Smothers' house and they were in a hurry.

After that? A cross-country drive waited for them early in the morning. There were personal appearances scheduled for Kentucky and Illinois and all over. Though Glen had spoken of their being able to spend a lot of time beside a beautiful Hollywood Hotel swimming pool if they came out to California for his final show, The Stonemans weren't surprised to discover that their total swimming pool time amounted to zero. But then that wasn't why they'd decided to join their old friend on his show.

The Stonemans didn't exactly consider their trip to California a "return in triumph" either, because they'd worked much too hard and long for success to treat it as an unlooked-for event. They viewed it as a good opportunity for exposure and a good opportunity to bring some of their pure country-music fun and skill to their fellow country pickers and strummers. As always, they did exactly that . . . and more.



JOHNNY CASH: The Birth Of A Leader!



Unpredictable, compassionate, wild, determined, a rebel, ex-addict, a father, a husband, a writer, a singer, a star . . . Johnny Cash: a leader

■ Journey with Johnny Cash from Arkansas to Old Hickory Lake in Hendersonville, Tennessee, from stadiums to Indian reservations, from concert halls to prisons, from sorrow to joy, from rags to riches . . . and what do you have?—A portrait of a monumental man, a man/legend who has become a living embodiment of courage in the face of obstacles, of strength in the face of pain, of hope in the face of hopelessness, of love in the face of loneliness. Today the appeal of Johnny Cash is too large to measure. He belongs to everyone. To the poor and wealthy, to the young and old, to the city slicker and farmer, to the "hip" and "square," to everyone!

How did it happen? What is the magic that has suddenly transformed a relatively good country singer into a superstar country-music king?

The Johnny Cash phenomenon is one of the biggest and most mystifying to explode across the face of country music in the entire history of music. Singing of poverty, failure, love, prisons, murder, pain, joy and God, Johnny's style is unadorned, straightforward and effective. His incredible charisma crosses all boundaries, social or racial, and seems to know no limitations commonly associated with basic country music. He can fill the Hollywood Bowl or the mess hall of San Quentin prison, because losers identify with him just as much as winners.

The "silent majority" have made his weekly television ratings tiptop, while young and old rebels like Bob Dylan or Lee Marvin trek backstage to congratulate their favorite entertainer. The militant young believe in him and black men buy his records in droves. Obviously Johnny Cash defies the normal rules of popularity. In one month he can play for President Nixon, support conservative Tex Ritter in his political ambitions and also manage to have a "don't put the young folks down"-type song high on the country and pop record charts! All in all . . . it's pretty amazing.

It certainly looks like the Cash popularity is here to stay. He's not easy to criticize. Any man who does what really seems right to him is a difficult target for criticism. Meandering through his sing/talk poems, accompanied by The Tennessee Three and The Carter Family, Johnny's lyrics are simple and "right-on" just the way he is. Agreed with or not, they stand up strong and stubborn as the man who wrote them. And because they do, they last . . . just like the man who wrote them!

A rare and gutsy kind of man, Johnny takes a variety of conflicting stands on many major issues troubling the nation today. He can't be pigeonholed; obviously he's not a politician. He is, however, one heck of a leader! He knows about many of the things he warns others to stay clear of. His record is not the kind most politicians would

point to with glee, but it's an honest one.

"We never know how strong we are or how strong we may have become until we have to pit our strength against the unknown," Johnny once told friends. "I never have been all the way down-and-out. I've been down physically and mentally at times, so I understand what it's like to feel like an underdog. I never really went hungry. When I was a little kid, I'd hunt rabbits and squirrels simply because we needed them to eat and they were really good. If my daddy gave me two shells I was supposed to bring back two rabbits. I'm still like that."

As he once told his prison audience jokingly, "... some things I don't give a damn what you think!" Perhaps no. other single statement best sums up the dynamic energy and unyielding force of Johnny Cash. Everybody has some questions about this amazing man. Overcoming incredible odds to become a national hero, it's obvious that the one aspect of Johnny Cash which appeals to all those who might disagree about his conflicting stands in other areas is the fact the Johnny is so obviously an honest man. His big thing was to kick his dope habit and get well. In doing just this he became something of a national hero to the young. He had the option of hiding his past weaknesses from the public, and didn't! That's what impresses so many people today. He's an inspiration to the defeated and a testimonial of strength to hardworking millions who attend his concerts, watch his series and buy his records.

"My little boy adores Johnny Cash," a young mother said proudly, as if her child had just won a scholarship. "I'm very pleased about that. I think he's picked a warm and compassionate example!"



Love is not that easy a thing to believe in when reformatories, beatings and long jail sentences are some of your most vivid memories

Merle



Haggard: "I Believe



In

• "If I had to take my choice," the husky, curly-haired country singer sighed, "I'd rather write a song that people may not agree with than one they will never hear at all. You got to make people turn their heads and listen closer to you, and maybe say to themselves: 'what did he say?'"

Choice or accident, it hardly matters any more. This year the Academy Of Country Western Music handed over "Best Song Of The Year," "Best Male Performer Of The Year," "Best Single Of The Year," and "Best Album Of The Year" to Merle Haggard for his much-loved and muchhated "Okie From Muskogee."

Unfortunately Merle wasn't there to collect his bundle of gold statues because, as his agent put it: "You gotta' work them when they're hot, right!?" The Bakersfield boy was away on tour, filling up the halls and auditoriums of some of the nation's biggest towns and cities.

At one recent concert in the middle south, the audience rose en masse, waving American flags and cheering when Merle let out with the first few bars of "Okie From Muskogee." How strange that this "poet of the common

Love!"

man" Merle Haggard should have his biggest hit to date with a song that began as a joke.

"I sang 'We don't smoke marijuana in Muskogee' and that was it. But maybe a month later I got to thinking about all the trouble they've been having around the country and the line about Muskogee kept coming back to me." It started somewhere between two concert stops at two nameless cities on a bus carrying himself, his wife and singing partner Bonnie Owens, and (of course) The Strangers. He just kept thinking about that one line, about growing up in Bakersfield, California, about all the trouble he'd had in school, about spending nearly ten years in and out of reform schools, road camps, homes for delinquent boys, and finally . . . about spending three years of a 1-15 term in San Quentin.

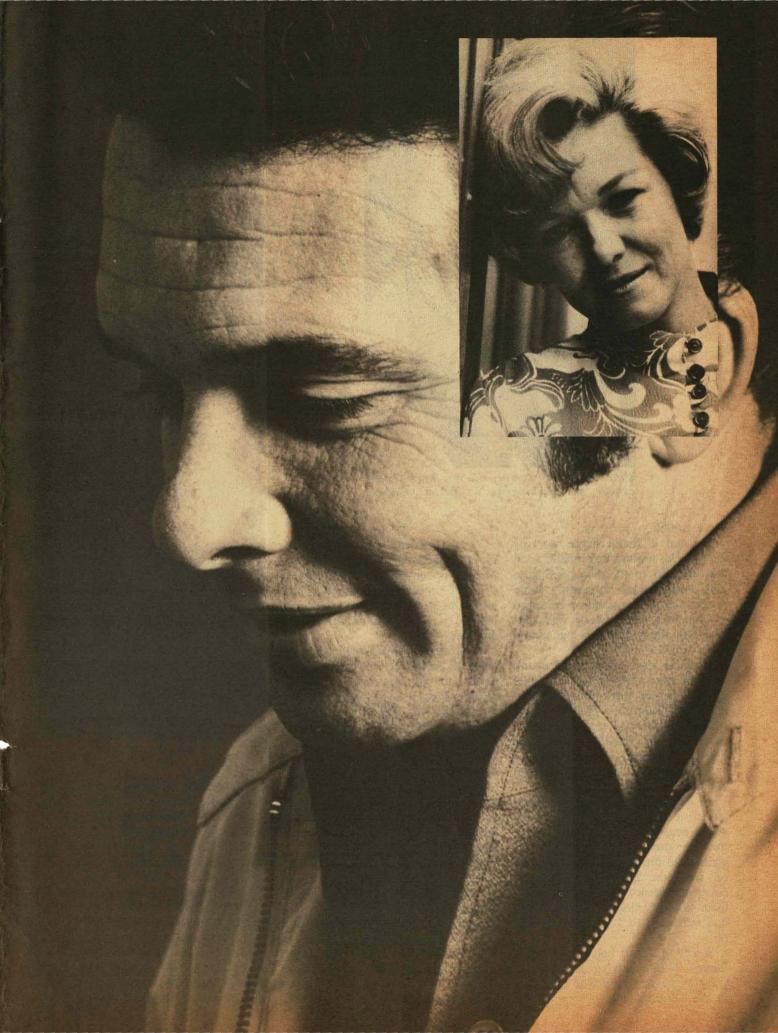
"There's no polite way to put it," a publicity agent said frankly, "Merle

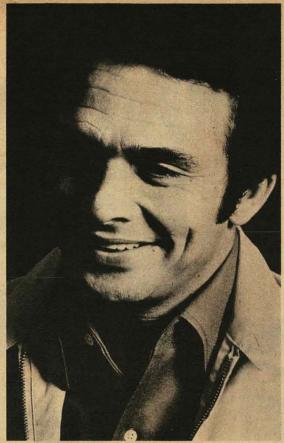
Haggard is an ex-con!

"There are other Country musicians with tough-guy reputations who were never in prison except to entertain," he continued, with obvious reference to the Johnny Cash myth. "Merle was three years in San Quentin!"

In the Promised Land of California, the beat-out oil fields and settlers' shacks of Bakersfield, a country fiddler from Chacotah, Oklahoma died of a brain tumor leaving his wife and nine-year-old son to weather the Great Depression alone. The boy it seems did not do very well for himself. Fear of being a burden to his widowed mother soon drove Merle Haggard to run away from home. He hated authority, any authority . . . school, police, jobs, any authority! This did not make things any easier.

At the age of fourteen he was committed to the Fred C. Nellis School for Boys in Whittier, California. There they tried to beat the fear of authority into Merle. Evidently it didn't work too well, for soon after his release he was committed to the Preston School of Industry near Stockton, and released at the age of seventeen.





When Merle met Bonnie, she was Buck Owens' ex-wife and working as a cocktail waitress.

More trouble . . .

He and a friend began working the oil fields around Bakersfield. Soon they decided to try their hand at a junk business, but apparently some of the junk they picked up belonged to somebody else! Merle was sentenced to ninety days in a road camp. More trouble . . .

While in road camp he got drunk and ran away to Utah where he had no luck finding work and wound up in Eureka, California. There he found a job in a plywood factory. There a fellow worker finked on him and Merle was caught. An extra year was tacked on to his sentence—thirteen months, Still more trouble . . .

At nineteen, he and another friend pulled a "safe job." Probably he would never have been caught except that he attempted another robbery while dead drunk and was picked up on suspicion. Soon the police discovered evidence in the car linking them to the earlier "safe job." Merle was sentenced to 1-15 at San Quentin.

Something good began to happen, though. While serving his term at Quentin, he was invited to take part in the "Warden Show."

"I had a friend who was a guitar player and he knew that I sang and he got me on the show. We played a lot of times and I learned a little bit about performing. And I guess I learned a lot about music!" Merle confides.

Returning to Bakersfield where he went to work for his brother as a helper to an electrical contractor, digging ditches, laying wire and driving trucks for \$80 a week, Merle began to fall in with the local country artists. He played the Barrel House, The Blackboard and other country clubs including the High Pockets.

"One thing led to another and I got another club offer and then another and pretty soon I quit my brother and I was in the countrymusic business," he smiles.

Playing Kern County's countrymusic clubs and cutting a few moderately successful records, Merle became friends with Fuzzy Owen (a steel-guitar player and owner of a small record company). Then in 1964, with Fuzzy's help, he landed a recording contract with Capitol Records. They had gone to Capitol with some earlier cuts on Fuzzy's

"Tally" label, but were turned down until Merle recorded "Strangers" and "Sad Song." That did it. Things happened very quickly after that.

Merle took on Fuzzy Owen as his manager, hooked up with OMAC, put together a fine backup group "The Strangers" (primarily because he was dissatisfied with the backing he got from house musicians in the clubs and concert dates he'd been playing around the country) and met the ex-wife of OMAC's president. Mr. Buck Owens. Bonnie Owens was then working as a cocktail waitress and



Proudly showing off his "team," Merle spends most of his life with wife Bonnie Owens and his backup group "The Strangers."

singing one night a week. Merle dug her and the feeling must have been similar for Bonnie since they were married that same year.

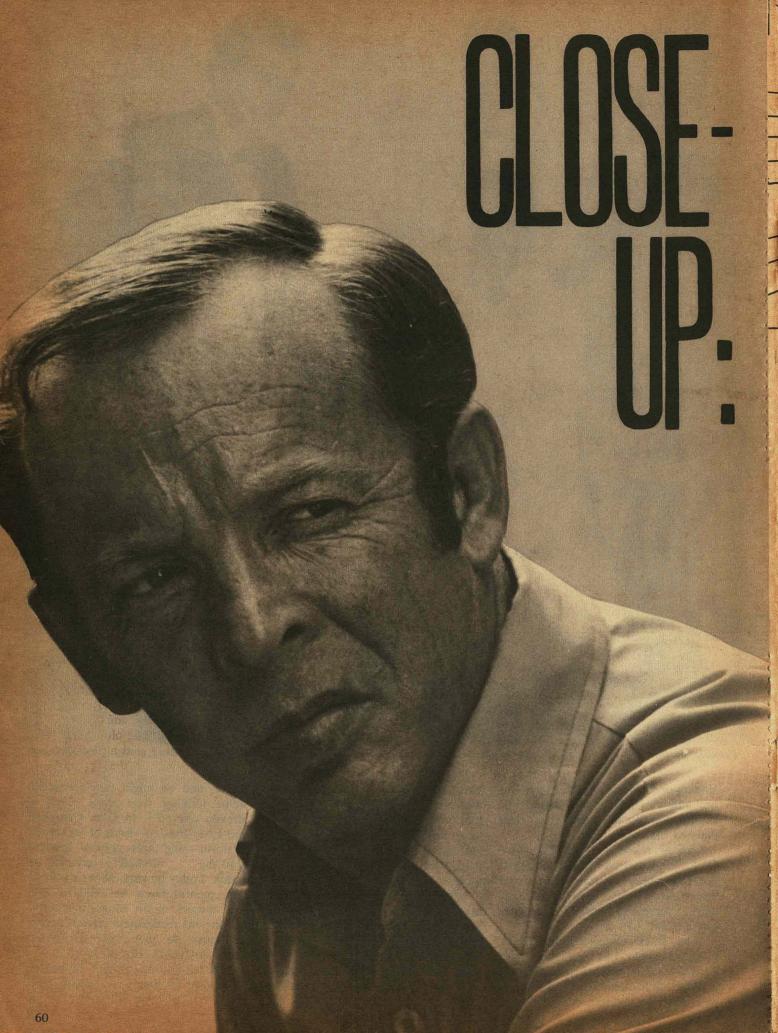
Capitol released "Just The Two Of Us" in 1966 and Merle and Bonnie have been on the charts ever since. As Merle's style caught on, each successive single spawned another hit LP.

Like Buck Owens, today Merle Haggard rents out for way over \$7,000 a night! But when he is home in Bakersfield, taking it easy with his wife and four children (two girls and two boys: Dana and Kellie, Marty and Noel), it is not unusual to see him wander into one of the town's local clubs, borrow someone's guitar and sit on the edge of the stage jamming with whoever is appearing that night.

It definitely seems that hard times are a thing of the past for Merle. Today he's referred to as "country music's newest superstar!" Whatever he wants to take on, he can: concerts, recordings, television (perhaps his own show?), movies ("Bonnie and I had a small part in *Killers*

Three, and we might take the script we're looking over now. They've already offered it to Glen Campbell and Elvis Presley—both of 'm turned it down—and now they've brought it to me . . . oh well"), anything he wants. Today he sings about the loveless, painful times he used to live. The themes of his songs, barrooms, prison and restlessness stretch across his music as they used to stretch across his youth. But no more . . .

"I'll tell you one thing," he insists, "I believe in love . . . wherever it is!"



■ Charlie and Ira Louvin used to watch the professional singers who came through their home town of Henogar, Alabama and figure that show business must be a pretty good way to spend your life. At least it was easier than the cotton fields 'cause you could dress sharp and drive a big car!

A quarter of a century later, Charlie Louvin was still in the music business, but learned that it wasn't all that easy a life after all. His career began with his brother Ira "sort of accidentally" when he was sixteen years old. He and Ira (who was a few years older than Charlie) won an amateur contest in Chatanooga, Tennessee, and first prize was a radio program on station WDEF. Two hundred-fifty watts, broadcast daily at 4 a.m. Ira at nine-



teen was already married and the two brothers had to work first shift in a cotton mill so they could grab a couple of hours' sleep before they went on the air.

It didn't take too long before the Louvin Brothers got enough work through their program to allow them to leave the mill and settle down to full-time music, because in those days radio was the biggest thing around. By 1949 they were an established act — Charlie was only twenty-two and they'd been signed by MGM Records.

By 1951, however, the Louvin Brothers had begun to falter. Fred Rose, who originally started Charlie and Ira on the road to success with MGM (also responsible for developing the classically brillant talent of Hank Williams) sent some of their material to Capitol producer Ken Nelson, who wanted to sign the brothers despite the fact that Charlie and Ira were only playing an occasional club date here and there in a Memphis, Tennessee post office!

Recording together until 1964, Charlie suddenly decided to try it solo without Ira and released an album of his own. "You know how it is," he said. "After so much time you get too close and can't accept criticism anymore."

Ira too released a solo album, but on Father's Day in 1965 Ira Louvin was killed in an auto accident in Missouri. Four days later, Charlie played the little town where his brother had just died.

"I've never strived to be number-



one," Charlie says today, "but I sure do love being in the top twenty! There's not as many people shooting at you if you're not number-one, it's more comfortable."

While Charlie may disclaim the top of the charts, he's been there with "I Don't Love You Anymore." Released in January of 1970, "Here's A Toast To Mama" is his ninth solo album, though with his brother Ira he had twenty-two!

"I don't drink," he muses, "but it seems that I make about 50% of my living from people who do!" Charlie's one performer who takes his career seriously. He refuses to classify himself or his music.

"The audience will do that for you. They'll choose what they like, what they want. I select my material carefully. If I can identify with a song then I will use it. It is the only way that I can be convincing."

September 1971 marks his twenty-second wedding anniversary. He has three sons. "The oldest is named after me. The second after Ken Nelson and we named the youngest after Glenn Wallichs — Chairman of Capitol Industries."

Today Charlie Jr. appears with his father at the *Grand Ole Opry* and plans on becoming a singer. "Fine," Charlie says, "if that's what he wants. So long as he knows what's involved, the time being on the road. It's a lot of work!"

Obviously Charlie has learned much about the music industry since the days he and his brother used to watch the performers drift in and out of town in fancy clothes and big cars.

CHARLIE LOUVIN

Charlie is no stranger to show business! Today he remains one of the industry's most popular talents, despite the changes (some joyful, some tragic) that have taken place over the years.

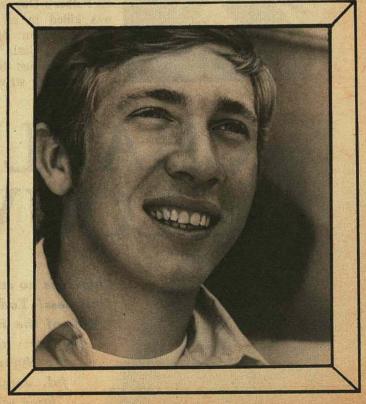


Especially for our readers: country-music stars at a glance!
Yours to cut out and save, with many more to come.

BUDDY ALAN, born in Tempe, Arizona in March 1948, is already a veteran in the competitive world of country music. Still in his early twenties, Buddy has been playing guitar and piano since the age of sixteen, and is both an accomplished solo performer and a poular session guitarist.

Buddy spent a year and a half in Phoenix as a discjockey and music director on KTUF/AM and KNIX/ FM. Now living in Bakersfield, home of country-music greats Buck Owens and Merle Haggard, Buddy is too busy to host a regular radio show. When not touring with Buck's All American Show, he is filling his own club dates across the States.

In addition to his many personal appearances, Buddy spends a great deal of time in the Capitol Recording studios. His first release, "Let The World Keep On A-Turning," a duet with Buck Owens, was number-one on the national charts, and his next two singles, "You Can't Make Nothing Out Of That But Love," and "When I Turn Twenty-One" put him on the charts again. Then came "Lodi," another big hit. Not surprisingly, Buddy's styling is greatly influenced by both Buck Owens and Merle Haggard, but Buddy projects a distinctive personality of his own.



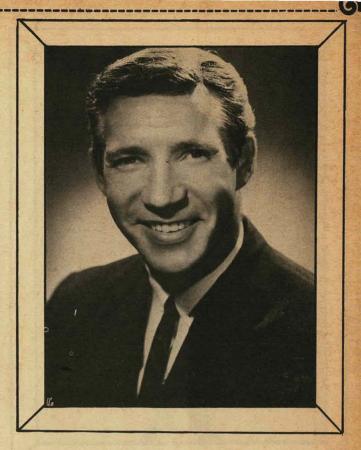
Buddy Alan

PERSONABLE and talented, country-western performer BUDDY CAGLE is making friends all over the world through his frequent personal appearances and his fast-selling records on the Imperial label.

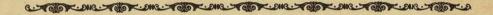
Buddy's story began in Concord, North Carolina. He was raised in a children's home, and from this humble beginning emerged one of the most exciting vocalists ever to enter the country-western field. Buddy began singing merely as a hobby but this later grew into his big ambition in life.

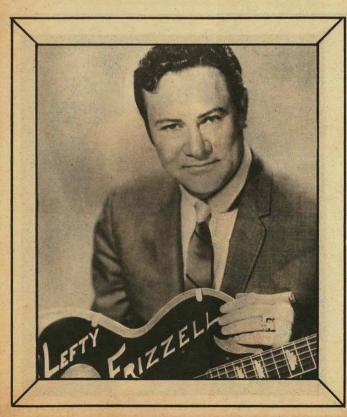
From a club in Santa Rosa he landed a booking at George's Roundup in Long Beach, California. A few months later Buddy was on his way to the top. His first record, "Your Mother's Prayer," brough him instant recognition by moving to number seven nationwide. He followed this with "Sing A Sad Song," "Gold Cup" and "Honkey-Tonkin' Again," which all proved to be hits for him.

However, it was the release of "Tonight I'm Coming Home" and "Apologize" that gave Buddy his real lift into country-western stardom.



Buddy Cagle



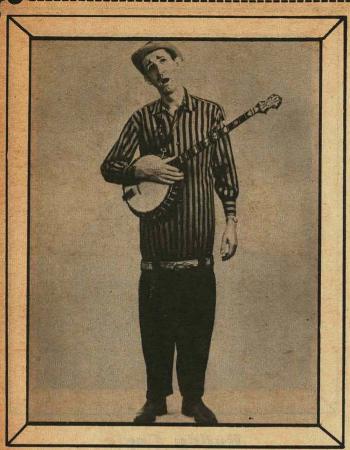


Lefty Frizzell

LEFTY FRIZZELL was born in Corsicana, Texas. His father was an oilfield worker and the family moved frequently through Texas, Oklahoma, and Arkansas during his early years.

He bought his first guitar when he was 12 and quickly began to learn the basic chords. Soon he was writing his own songs. His first earnings from the music industry came when he won \$5 for first place in a songwriting contest in Dallas.

Lefty later organized his own band and toured the West Texas area playing clubs and theaters before settling in Big Springs. Firmly entrenched in the music business, he made his first attempt at the big time when he took his band to Dallas for a recording session with Jim Beck. Beck took the recordings to Don Law of Columbia Records in Nashville and the rest you know. The songs he recorded that day in Dallas were "If You've Got The Money Honey (I've Got the Time)," backed with "I Love You A Thousand Ways." Both sides went on to become number-one on all music charts, one of the rarest occurrences in the recording industry.



Stringbean

STRINGBEAN, "The Kentucky Wonder" first sprouted in Annville, Kentucky and since then has grown into one of the longest, tallest (6'2") most talented entertainers of the entire country-music crop. Among the best-known banjo pickers and singers of the Grand Ole Opry, Stringbean's specially-made outfits can only be described as hilarious, and his performance of true folksongs and country novelties makes him one of the most outstanding acts in his field.

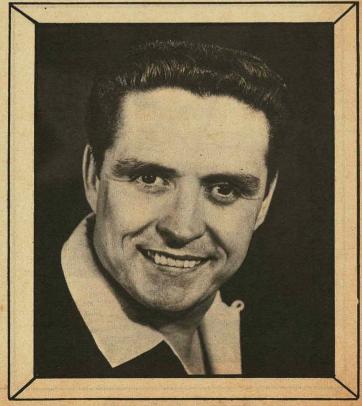
As a young sprout in his native state of Kentucky, Stringbean was raised on a farm with his four brothers and three sisters. Long before he owned a banjo he spent many, many childhood hours picking and practicing on imaginary banjo strings, in imitation of his banjo-picking dad, and with the help of his dad developed a unique style of old-time mountain picking which never fails to please an audience.

Opry fans and all country-music enthusiasts are familiar with his great single records of "Run Little Rabbit Run," "Barnyard Banjo Pickin'," "20¢ Cotton and 90¢ Meat," "Hey Old Man," "John Henry," "Crazy Viet Nam War," "Big Ball In Nashville" and "Pretty Little Pink."

RUSTY ADAMS and Koko the Clown are the same person. And there is enough show-business magic in this one man's career for two or ever three entertainers. Rusty is famous as himself, singing and playing the guitar. He's also famous as Koko, who can make you laugh or cry, and he is one of the finest songwriters in country music today.

After two years of study while he was little more than a child, Rusty became a regular clown with The Greatest Show On Earth. They called him "Cocoa the Clown" and it was not till he made the transition to country music that he changed the spelling to "Koko." Then, as if being a clown for the world's greatest circus weren't enough, Rusty decided to try his hand at songwriting. In 1947 he wrote a tune that Kitty Kallen recorded called "Little Things Mean A Lot."

Acuff-Rose Publishing Company hired him as a songwriter and later he moved across town to Cedarwood Publishing Company where he was given the title Professional Manager. Soon he was making guest appearances in the *Grand Ole Opry*, first as "Koko" the clown and later as Rusty Adams.



Rusty Adams

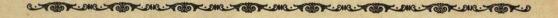


Marti Brown

MARTI BROWN looks like a movie star and sings like an angel. That's an unbeatable combination and has pushed the glamorous and talented young Chattanooga native into the forefront of what is often described as the "new wave" of country-music artists. Marti is a leading member of that growing and popular group of Nashville performers who gracefully bridge the gap between traditional country tunes and the newer songs that crash into the pop charts. Since 1965 the career of green-eyed, blonde Marti has moved forward in an almost unbroken string of successes; she has worked with several dozen of the brightest stars in country music and traveled over two-thirds of the world.

Singing has been a part of Marti's life for almost as long as she can remember. Blessed with a powerful voice and excellent range she was a regular performer on a Saturday afternoon kiddie show in Chattanooga when she was only 6. In high school Marti sang with a dance band and following graduation she won a baton-twirling scholarship to Austin Peay State University in Clarksville, Tennessee.

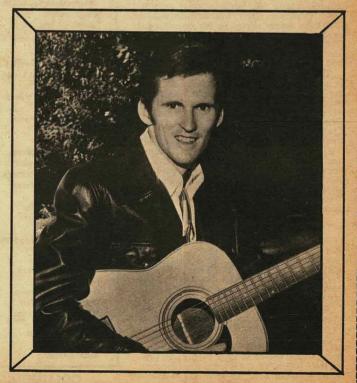
Presently Marti is a regular on two of the oldest and most respected shows in Nashville, *The Waking Crew*, a morning radio show on WSM, and the "Noon" show on WSM TV.



RODNEY LAY is a young performer who is in on the now sounds of today's country music. Only 26 years old, he has a list of talents that equal many performers far older. Rodney has been in the country-music field for over 10 years, and during that time he has perfected his singing, his guitar playing and his songwriting. As a guitarist, he has been in constant demand during the past few years to play sessions for some of the top artists in the industry. Besides being a soughtafter session guitarist, he has also traveled with Wanda Jackson, Glen Campbell and Roy Clark.

As a songwriter, Rodney has written his share of hit songs including the Waylon Jenning hit "Something's Wrong In California" and the Hank Thomson best seller "He Has A Way With Women." He also wrote both sides of his first release, "I'm Not Going Back To Jackson" and "Georgia Boy."

Currently working as a DJ at KGGF in Coffeyville, Kansas, Rodney is in direct contact every day with the new sounds of today's country music, knows what is happening in the field and is up on the big sounds that are helping country music break into more popularity than ever before.



Rodney Lay

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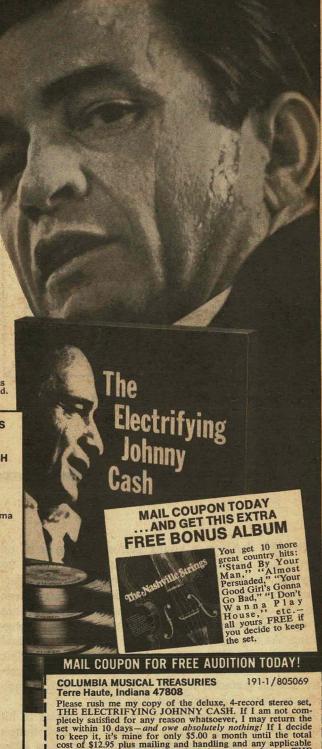
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